

art

REVIEW

THE
ESSENTIAL
MONTHLY
GUIDE

OCTOBER 1997

£3.80/\$8.60



Is a toilet art?

AND IS IT ALL
HIS FAULT?



NEWS & COMMENT 13 PAGES OF LISTINGS
ART ON THE NET RECENT BOOKS **COLLECTING**
POSTERS ART UNDER £1,000 **NEW PRINTS**



DOVER STREET GALLERY

RICHARD NAGY



EGON SCHIELE
1890

Self Portrait
signed and dated 1912

Specialising in the work of Gustav Klimt and Egon Schiele

13 Dover Street
London W1X 3PH
Tel. 0171-409 1540 Fax. 0171-409 1565
Open 10-6, Monday to Friday

art

REVIEW

THE
ESSENTIAL
MONTHLY
GUIDE

October 1997

Established 1949

Volume XLIX



Cover, main image: *Keds* by Roy Lichtenstein, 1961
The iron: *Gift* by Man Ray, 1958 after a 1921 original
The wheel: *Bicycle Wheel* by Marcel Duchamp, 1958 after 1921 original
The furry cup: *Object* by Meret Oppenheim, 1936.
All featured in 'Objects of Desire' at the Hayward Gallery October 9 to January 4 page 20

5 EDITOR'S LETTER

6 UPDATE including New Shows; the latest exploits of Dick Flasher, Tracey Slag, Fishy Knickers, Gus Puss and their pals; predictable antics at the Arts Council; Hypewatch; Artbollocks; and assorted backscratches, institutional idleness and petty corruptions in high places.

7 NETWORKS Art on the Internet by David Whittaker.

30 CRITIC'S DIARY

Edward Lucie-Smith casts a sceptical eye over that ICA toilet, an intrigued eye over Dick Flasher's cock and then comes down to earth with Dutch ascetic Piet Mondrian before jetting off to Colombia to sniff out the local art scene.

36 BRONZE CASTING

From the preliminary drawing on the back of a menu to the final casting we describe how Ray Richardson's sculpture of a footballer was made.

40 FOREVER YOUNG

Rosie Millard goes in search of the cutting edge to test its sharpness and, among other chattels, finds that blunt and Duchamp-derivative lavatory.

43 ARTIST'S EYE – ROSIE SNELL

Painting is dead, we are told, so Rosie Snell indulges in a little corpse worship by recounting how she came to paint *Sideline*.

44 ARTIST'S DIARY – MATTHEW RADFORD

Matthew Radford tells us how an artist in 1997 may become Baudelaire's 'painter of modern life'.

48 BILL POSTERS...

... is a cheap way to start an art collection, or so Allie Barnicoat claims.

52 NEW PRINTS

A selection of recently published new prints, from wood engravings to screenprints.

54 ART UNDER £1,000

Karen Sherwood is prepared to argue (and don't dare laugh!) that there is artistic life in West Yorkshire, and puts our money where her mouth is.

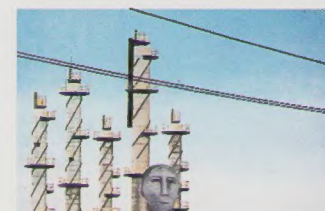
60 BOOKSHELF including a review of Michelangelo's restored Vatican frescoes which, Michael Daley argues, have been ruined by restoration.

66 EXHIBITION GUIDE compiled and written by Abigail Grater with 'Focus on Wales' by Peter Wakelin

Hue, Vietnam by Don McCullin, 1968

Barbican Art Gallery until December 14
page 23

Periodical Postage Paid at Champlain NY and Additional Offices.
POSTMASTER: Send address changes to IMS of NY, PO Box 1518,
Champlain NY 12919



From top: *Saxoline* by Jules Cheret,
Posters for Collectors, page 48
The Hangar by Rosie Snell, page 43
The Stand by Rosie Snell, page 43
Horse and Rider by Anna Noel,
Art Under £1,000, page 54





ROYAL WEST OF ENGLAND ACADEMY

2 NOVEMBER - 19 DECEMBER

145th AUTUMN EXHIBITION

Open Exhibition of
Paintings, Sculpture and Architecture

10-5.30 Monday - Saturday. 2-5 Sunday.

Exhibitions throughout the year

Galleries for hire for evening functions

Friends' Association

Academy Shop



QUEENS ROAD, CLIFTON, BRISTOL BS8 1PX

Telephone: 0117 973 5129

CHRISTCHURCH MANSION IPSWICH

The Wolsey Art Gallery

ABOUT VISION

New British Painting in the 1990s

6 September - 19 October

During the 1990s British art has witnessed an impressive new energy and innovation which has put it at the forefront of the international scene. About Vision brings together a selection of the British paintings of this new generation and examines the ways in which many artists have moved away from the idea of the 'hard won image' prevalent in the eighties, towards an idea of painting which offers a wider range of possibilities.

The Room Upstairs

A. W. BELLIS

13 September - 26 October

Alan Waddington Bellis A.R.C.A. was an architect, modeller, metal worker and painter in watercolours, exhibiting at the Royal Academy and the Royal Watercolour Society. He taught at the Ipswich Art School from 1914 to 1948 and from 1921 was a member of the Ipswich Art Club.

Christchurch Mansion, Christchurch Park,
Ipswich. Tel. 01473 253246

IPSWICH BOROUGH COUNCIL



THE HUNTING ART PRIZES 1998

Prizes of **£20,500** including
new regional prizes. Open
to all artists. Collection points
throughout the UK.
Finalists will be on show at the
Royal College of Art,
London and tour to the
**Newport Museum
& Art Gallery.**

Parker
Harris &
Company



For further details and entry forms
please send A4 SAE to
PO Box 1390 London SW8 1QZ

National Art Competition



GALLERY GILBERT

The Best of Peter Eugene Ball

A Selection of 30 Sculptures
in wood, pewter & copper



18 OCTOBER - 22 NOVEMBER 1997

Open Tues - Sat 10 - 4 & by appointment

48 High West Street Dorchester Dorset DT1 1UT
TEL. 01305 263740

EDITOR'S LETTER



Should Marcus Harvey's portrait of Myra Hindley be shown at the Royal Academy? No. Why? Not because it is a callous, exploitative example of careerist opportunism, but for the simpler reason that it isn't a work of art. It is a piece of bog standard graphic design: that is, the perfunctory illustration of an idea. The idea was this: to paint the famous mugshot of an infamous killer using a template of a child's hand. This is precisely what Harvey

did. Executed at billboard size one gets the point in two seconds, as if one was reading an advertisement. What is being sold in the Hindley 'ad' is Harvey's career and it is no accident that the works in 'Sensation' belong to an advertising executive who knows intimately the value of hype and promotion in establishing market identity and in pushing up prices.

Much painting today is, like Harvey's, lazy and fails to realise that 'art' is generated in the execution and is never intrinsically present in either a subject or an idea. At the desultory survey of British figurative art recently shown at Flowers East, the work of better painters than Harvey looked equally hasty. Each had his own recognisable, stylistic quirk and was clinging gamely to it. Bad drawing, inadequate composition and frequently leaden execution, were apparently no disadvantage to establishing a reputation. Every painter here looked technically limited, inhibited by the lack of range in touch and the absence of compelling insight into a subject. It was a very demoralising experience.

The day before I visited the Flowers show I went to the Wallace Collection to study that talented generation of contemporaries, Hals, Rembrandt and Velasquez. These painters seemed to me more alive and alert than any in the Flowers show. Unencumbered by the conceits of posing as 'contemporary artists' they got on with the job. The range of style in each was wide, embracing near-abstract passages of broad brush – parts of that sly painting, *The Laughing Cavalier*, are as squelchily loose as any Auerbach – to fine, poignant detail. In all three artists paint is generalised in the scene setting yet accentuated and focussed where it matters. They demonstrated to me that the greatest art is always contemporary. The reason why so much of today's painting is informed by the throw-away philosophy of advertising and the crudest of repeated mannerisms is because young painters are not being given the foundation in art college which enables them to compete with the best from the past.

If the Hindley portrait really is the future, then painting is dead ... from the neck up and from the hand down.

DAVID LEE

David Lee

Editorial Director: Catriona Warren. Editor: David Lee. Editorial Assistant and Exhibition Guide Editor: Abigail Grater. Design: Taylor McKenzie. Advertising Manager: Alistair Rogers. Business Development Manager: Adam Bates. Sales Executive: Tara Clark. Advertising Production: Candy Dignum. Financial Controller: Dilip Chauhan. Publisher: David Fox.

Reprographics by Saffron Communications Group

Printed by Grange Press

Distribution (newstrade): COMAG

Distribution (bookshops and galleries): Central Books

All articles copyright Art Review. Art Review cannot be held responsible for any loss or damage to unsolicited photographs, transparencies or manuscripts.

© 1997 Art Review Ltd. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form whatsoever without the prior written permission of the Publishers.

Annual subscription rates: £36 (UK); £48 (Europe); £48 (worldwide); \$79 (US-Airspeeded). Art Review, 3rd Floor, Hereford House, 23-24 Smithfield Street, London EC1A 9LB. Tel: 0171-236 4880. Fax: 0171-236 4881. Internet <http://www.art-review.co.uk> Email info@art-review.co.uk ISSN: 0004-4091.

LAINC

The 26th Art Competition 1998

Prize Money £19,300

JOHN LAINC plc invites artists to enter Landscape and Seascape paintings for the Regional and National Competitions & Exhibitions commencing January 1998.

Regional Prizes of £1,000 are on offer, with up to 30 paintings from each Regional exhibition going forward to the National Final to be held at the Mall Galleries, London. A National Prize of £5,000 plus 5 'Highly Commended' Prizes of £1,000 each will be awarded. There will also be an under 25 Category with £100 prize money for each Regional winner and a National Prize of £500.

For further details and an entry form please complete and return the coupon below.

APPLICATION FOR ENTRY

To: Mrs J Donlevy, The Laing Art Competition,
Maxted House, 13 Maxted Road,
Hemel Hempstead,
Herts HP2 7PX

Place of Submission
(Please tick)

BIRMINGHAM ☐

BELFAST ☐

CAMBRIDGE ☐

GLASGOW ☐

HALIFAX ☐

LONDON ☐

MANCHESTER ☐

SOUTH WEST ☐

Name (Capitals) _____

Address (Capitals) _____

Update

"The time has come to take those who organise the New Contemporaries by the scruff and give them a good shake for they have grown as stale as the art they promote."

Brian Sewell – *Evening Standard*

Briefly...

The Art Supermarket, already trading in London and Leeds, opens at Brown Thomas in Dublin on October 1 and at Jenners, Princes Street, Edinburgh on November 12.

A sensational Degas pastel of six dancers from 1884, unseen in public for the last 70 years, has been given to the Musée d'Orsay in Paris.

The City of London Art Fair is being held at Armory House, City Road, EC1 (01444 482514), from October 16-19: prices from £50 to £20,000.

Bernini's *Fountain of Four Rivers* in Rome's Piazza Navona has been damaged by vandals using it as a diving platform.

Contrary to recent newspaper reports Roy Miles Gallery is flourishing and "looking forward to fascinating future exhibitions."

Canaletto was born 300 years ago on October 18.

Police have issued a warning to art dealers that gangs of shoplifters are now targeting galleries with a view to stealing small bronze statuettes.

The National Portrait Gallery has introduced an audio guide to the collection on CD Rom: highlights include Baden-Powell explaining the significance of dyb dyb dyb and dob dob dob.

LONDON GETS MOST

The Policy Studies Institute have looked closely at public funding of the arts and revealed what we always knew to be true, namely that London gets the lion's share. In 1995/96 arts funding bodies spent £54.57 per head of population in London against £7.25 per head in Yorkshire and Humberside and £6.58 in the East Midlands. As for lottery funding, London has received £18.28 a head against £1.87 in the East Midlands and £1.80 in Yorkshire and Humberside, which only goes to prove what Lancastrians have always known, namely that Tykes are uncultured, uneducated, unwashed, undeserving and congenitally useless at cricket and football. The real test of the disparity between London and the regions will come in the next five

years. Given the novelty of lottery funding it is natural that the great national institutions, most of whom have already had their big paydays from the lottery, should have headed the queue of good causes, but the lottery is here to stay and it will be fascinating to see where the £75 million already given to Covent Garden and the Tate's £80 million will go in future years.

Are there sufficient deserving institutions to justify disbursing such huge sums in perpetuity?



New shows

A Sargent-like breeziness informs the paintings of M J Austin who is having his second one-man show at Jonathan Cooper's Park Walk Gallery, 20 Park Walk, SW10 (0171-351 0410) from October 1-18. Austin's work sold out at Art97. Above: detail of *Black Dress*, oil on canvas, 22" by 18", £3,200.

John Keane, Gulf War veteran, refuses to hide from the real world of political and social affairs conditioning the way we all live. Throughout his career he has been an intelligent observer of political hypocrisy and changing public attitudes, especially those which have seen the majority turn to apathy and materialism, qualities of insight which have made Keane's painting engaging at a time when many consider that the medium no longer has a role to play in modern life. As a humanistic

outsider his view is frequently informed by a healthy cynicism caused by the false complexity surrounding what ought to be simple moral issues. His new paintings, collectively entitled 'Truth, Lies and Super-8', take as their starting point the assassination of JFK, although the show features paintings of other notable victims, Mahatma Gandhi for one. *Comedy Ballistics* (right), a picture of complex iconography, dwells on the moment soon after Kennedy was shot, allegedly from the window (in the background) of the Texas Book Depository where

Art Review's alternative Turner Prize

Art Review invites its readers to nominate a winner for this year's Turner Prize. The choice may be any living artist for an exhibition or contribution made in the 12 months up to June this year. Please write your choice on a post-card addressed to Turner Prize, Art Review, Hereford House, 23-24 Smithfield Street, London EC1A 9LB. Readers may include a sentence stating reasons for their choice. Responses must arrive by October 25. We will publish full results in our December issue including the names of all those nominated as well as selected comments on nominees.

Lee Harvey Oswald was stationed.

Keane's painting gets better and the tendency in earlier works to be slapdash and paint everything with the same weight of brushstroke has been overcome with no loss of implied frustration. The result is that his paintings show a greater range of touch and mood. His new paintings and prints are at Flowers East, E8 from September 27 to October 26.



Networks DAVID WHITTAKER SURFS CYBERSPACE IN SEARCH OF INTELLIGENT ART LIFE

OK, SO IT'S THE NEW SENSATION, something that will change the way we work, rest and play. People have said it may become the 20th century's most important legacy, more influential even than electricity and printing. It's unhealthy for your kids because they spend too much time with it and unhealthy for you because you don't spend enough. So what has the internet got to do with art?

Can you exhibit art on this thing? Can it be used for selling? Can it become a museum, a gallery, a talking shop? Since about 1993, when the net's rate of growth went ballistic, it's been used for all these things and more. What everyman still wants to know, however, is whether all this stuff's any good. Or is it just another trendy technology dreamed up by the eggheads?

Well, the answer's yes. On both counts. Sorry, but stick with me. Contradictory though such a statement may appear, the net is already big enough to encompass the dichotomy. Within 20 minutes, no less, you realise why directories and search mechanisms are the most important tools for getting any benefit from being online, simply because there's so much garbage out there that finding what you need is a proper needle-in-a-haystack job. With this haystack, though, even if you're only interested in 1% of what's available, that's more than you can read in the rest of your life.

Bearing in mind the 1% ratio also applies to web sites ostensibly about art, most major museums now have an online presence, so do a lot of the larger dealers and galleries. Academic institutions are also part of the net's backbone while magazines and journals originating in print have quickly been pasted-up, being careful not to undermine the cover price of the hand-held version.

One of the most innovative areas is that of new organisations born on the net, and designed from the outset to exploit its characteristics: 'e-zines' are magazines that never existed in print, and as well as offering some acute and intelligent writing, they're less likely to suffer from the 'lets-just-hang-the-paper-pages-online' problem of bad layout. Mailing lists are basically loose communities scattered over many countries, swapping ideas and comments; global brainstorming if you like. Artists' 'homepages' are an increasing, quite competitive sector, though it's not surprising quality varies when most of them are created by lecture-avoiding students, on their universities' sites, rather than the artists themselves. Mind you, it's easy to imagine cantankerous old daubers like

Cézanne and Van Gogh having trouble grappling with a PC. There's also a multitude of specialist interest projects, from Roman art to Renaissance literature, the relationship between Picasso and Jungian psychology, and the connection between commercial British TV and a notoriously controversial annual art prize.

By now a certain thought might have occurred: there's not much talk about paintings here. Very true. It's not that representation of all the classics aren't there somewhere, from Primiticcio to Pollock, Hockney to Hirst. Or even that the 'death of painting' really has happened this time, from a combination of smart installations and electronic data. No, if there's one unquestionable fact about the net, it's that it does for paintings what Mad Cow Disease did for the Sunday roast. The beautiful and life-affirming can be reduced to something with no more consequence, layers of meaning or magic than a road sign: a pointer to help decide if you're going in the right direction.

Besides, when it comes to buying art, who's daft enough to fork out for a 6' x 4' acrylic-on-linen they've only ever seen as a 6cm x 4cm fuzzy-light-on-glass? Hence 'online galleries' are little more than catalogues.

Give me oil! Rough canvas! Brushstrokes, pentimenti, impasto, drips and splatters, cigarette butts and elephant dung! Any sign of life, ambiguity, anything but these oh-so-flat, oh-so-regular pixels!

The net may be good for a million different things, but if there's one benefit of every 'user', it's to make them go to a real life gallery, or their real life front room, and look at some real life art as soon as possible!

My email address for correspondence:
whittakerd@logica.com

Possible links to use:

Art Review

<http://www.art-review.co.uk>

British Museum

<http://www.british-museum.ac.uk/>

Art Daily paper

<http://www.artdaily.com/>

ArtNet

<http://www.artnet.com/home/html>

Artefact (UK galleries)

<http://www.artefact.co.uk/index.html>

Art Business mag.

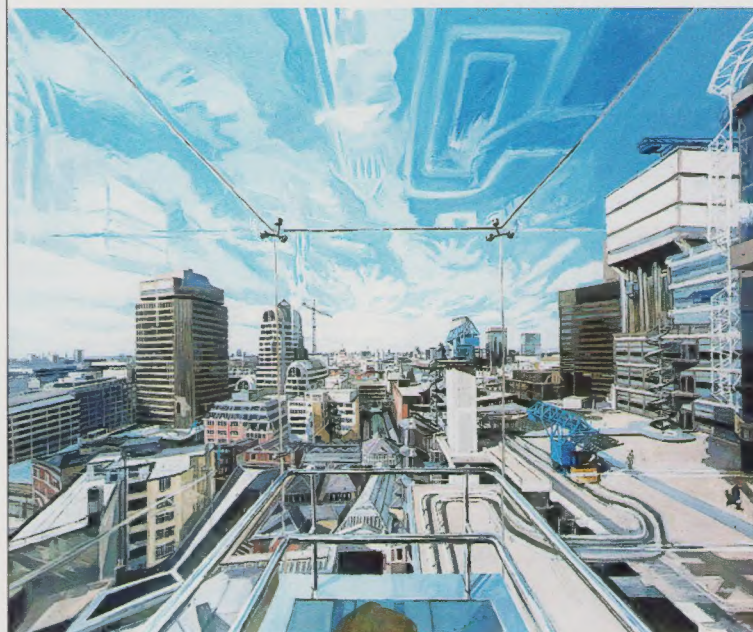
<http://www.culturenet.ca/artbusiness/homepage.html>

Duchamp

<http://caiiamind.nsad.newport.ac.uk/lead.html>



www.art-connection.com



**if you can find
a better representation
of fine art on the internet**

e-mail us

curator@art-connection.com

or call us on: 0171 355 1303

Update

Briefly...

In a poll of South London teenagers, museum- and gallery-going registered as their least favourite leisure activity: cinema and theatre came top, sport was second and shopping third.

13 original Winnie the Pooh drawings by E H Shepard recently fetched £205,000 at Christie's: two went for £67,500 each.

Police are searching for a "nuclear scientist" who led a scam involving the forging of works by Sutherland and Nicholson and doctoring records in the Tate Gallery archive.

Stephan van Raay, formerly senior curator at Glasgow Museum and Art Galleries, has been appointed Curator of Pallant House Gallery in Chichester.

Overpaid, over here and overrated American photographer Annie Leibovitz, who is famous for getting stars to do daft things costing heaps of money, has recently portrayed Tony Blair: apparently she got a picture of him sans smile, which lends it considerable novelty value.

A South Wales don has been jailed for four months for fiddling his expenses over six years in order to visit museums and galleries in London. If he contacts us we'll send him free copies of *Art Review*.

RESTORING LEONARDO

That scourge of restorers Professor James Beck of Columbia University in New York is campaigning to have stopped an intended restoration of Verrocchio's *Baptism of Christ* in the Uffizi Gallery, Florence. The painting is famous because it features two angels thought to be the first painting of the young Leonardo da Vinci who trained in Verrocchio's studio. Beck has served the gallery's director with court papers because he fears a crime is about to be committed. He was impelled to move following the gallery's recent restoration of Titian's *Venus of Urbino* which, Beck claims, now looks more like a reproduction than an original. Beck wants the condition of the Verrocchio assessed by a panel of experts before it is touched. He has campaigned vociferously against recent restorations, especially of Michelangelo's frescoes in the Sistine Chapel. Anyone who has been shocked by the garish colours of that restoration could conclude only that the much maligned Beck might just have a point. His objections have so far caused questions in the Italian and European parliaments. (See Michael Daley's book review, page 60.)

MAKING BUYING EASY

Yorkshire and Humberside Art are the latest Regional Arts Board to introduce a loan scheme for those buying art. This allows buyers interest free credit to purchase art in installments for amounts between £75 and £1,000. There are ten contributing galleries to ArtLoan including most of the major municipal galleries plus commercial dealers Kentmere House, York, Godfrey and Twatt, Harrogate and Dean Clough Contemporary Art, Halifax. Call 01924 455555 for details.

WIRELESS UNVEILED

The building by James Stirling, arguably the worst architect in the entire history of British building, which Prince Charles described as a 1930s wireless, is about to be unveiled adjacent to the Bank of England in the City. The site, owned by Lord Palumbo, was the the subject of two planning enquiries and previous schemes for the site, including a design by Mies, were rejected. Eight listed buildings were demolished to make way for Stirling's work. Post-modernist architecture is that in which previous styles are quarried for details which are then deployed at random. Palumbo's building is reportedly a pastiche of ancient Egypt.

MORE 'PUBLIC ART'

The Arts Council lottery recently awarded Tyne and Wear Development Corporation £3.58 million for riverside sculptures. Artists are now invited to submit proposals for 'Landmark' sculptures, whatever they are. It makes one wonder on what basis the lottery money was awarded if none of the sculptures was known at the submission stage. On this basis money could be awarded to any one. How is it possible to judge the merits of a public sculpture scheme if the programme's intention is still as vague as "to bring together the communities on both sides of the river" (when did any work of art ever achieve that, you bunch of idiots!) and the specifications for the artists are not yet written? A committee of local councillors and 'community representatives' are apparently to preside over the writing of briefs. So watch out for a string of camels. It will be edifying to follow this scheme to see who finally is selected and

what correspondence the names have to the Arts Council's list of approved bores.

CHISENHOLE GALLERY

One can usually rely on Chisenhole Gallery to confirm one's deepest suspicions that contemporary art has ventured far beyond triviality. They seem to have sharpened up their act since we noted several issues ago that their 'curator' is "bilingual in artbollocks and advanced artbollocks." Here is their latest effort, Bob and Roberta Smith's 'Don't Hate Sculpt', which continues until October 26: "The new commission will consist of seven presentations of art made by different artistic personalities (all invented by B and R Smith), each one more preposterous than the next. There's the man who paints things orange, the woman who grows potatoes, a man whose creative energies are spent bolting vegetables [to the ground? Ed], a visionary architect, and another who provides instruction on how to make custard (it doesn't turn out the way it should). Yet another artist has made huge hand-painted texts, telling tall stories about well known characters that are patently untrue. The seven personalities make a compelling demonstration of the necessity of art..." Compelling indeed providing, that is, one doesn't have to pay for it.

MONDRIAN AT THE TATE

A curious aspect of the Tate's Mondrian show overlooked by critics is the poor condition of many of the paintings, especially the later works, a condition deriving from the artist's poor technique. Two things are immediately striking about the later grid paintings, those by which the artist is best known. None of these works can be seen in

"The [Arts] Council is widely condemned for being over bureaucratic, overstaffed, overexpensive and arrogant. Its main concern is seen to be its own survival. Most seriously of all, perhaps, it is regarded as having lost touch with the real reason for its existence."

John Parry – *The Spectator*

the way the artist intended. For example, all but one is behind glass. When purity of colour and scale are of the essence in appreciating what Mondrian was driving at, the interference of reflection, less of a problem when viewing other works, in this instance renders valueless the experience of seeing the original. One painting, however, is not behind glass and this example is so badly cracked across the entire surface that the craquelure plays at least as significant a role in the work's appreciation as the grid of lines and the contained colours Mondrian painted. If the works can not be appreciated in the way that the artist intended, what point is there in exhibiting them?

PRIZEWINNING JUNK

The Painting Storage Department and the Left Overs from the Painting Department by Japanese artist, Tomoko Takahashi, won this year's £5,000 'East' competition funded with £20,000 from the Arts Council. The 36 best entries were shown at Norwich School of Art and the Sainsbury Centre. Her winning entry was two rooms piled with junk and scrap and the materials of an artist's studio. The artist said: "I wanted to amplify the fact that this was not a gallery, it was an art school. I wanted to show the things that are always taken away before an exhibition." Why? What a fatuous reason for going to so much trouble.

ANDREW VICARI

Unknown in Britain, Vicari is a Welshman living in Monaco and the self-styled artist-in-residence to the Saudi Arabian Royal Family who have apparently commissioned portraits from him. Vicari has a high estimate of his own ability,

comparing himself to Lucian Freud when other less flattering comparisons, with Rolf Harris for example, spring more readily to mind. He is an appalling, tasteless painter whose obscurity in Britain is no accident. Anyway, this self-regarding dauber is in the news because the Iranian government has offered to buy up the artist's unsold Arab portraits in order to destroy them, because Islam forbids representational art. If they carried out this threat it would be the first major contribution to world culture by the post-Khomeini régime and be well worth a 5% reduction in the price of their next consignment of torture apparatus.

RAPHAEL'S SECRET?

The BP portrait show, which continues at the National Portrait Gallery until October 5 and then moves to Aberdeen Art Gallery (Oct 25-Nov 22) and the Ulster Museum, Belfast (Dec 5-Feb 15), features Ian Palmer's unprepossessing *Lunch on the Grass* comprising two life-size figures lying on the ground seen from overhead. The woman's pose, and in particular her apparent weightlessness, is reminiscent of Christ's pose in Raphael's *Transfiguration* in the Vatican. Looking anew at Raphael's monumental painting it becomes apparent that the Umbrian artist achieved weightlessness for his Christ by basing it on drawings of a figure lying flat on his back observed from above. Thus drawn, such a figure when placed vertically on a wall appears to levitate convincingly, triumphantly in the case of the Raphael.

HUBBLE

When so many fashionable painters are plagiarising images returned from the nether regions of the universe via the Hubble telescope, why not just go

New shows

As with many early photographers of absurd artistic pretensions, Robert Demachy (1859-1936) was able to indulge his fascination with photography because he was rich. His father owned a bank, which meant that lucky old Bob never did a stroke. For 20 years astride 1900 Demachy was the great French exponent of so-called Pictorialist photography. This was a movement in which photographers tried for all they were worth, often to the level of ridiculous pretentiousness, to become artists. Frequently they did this by making their prints resemble drawings, etchings, lithographs or pastels. There is arguably no art – unless simulation is considered artistic – in what the Salon photographers produced, but their works are nevertheless cultural curiosities. Using the gum bichromate process, Demachy made prints which resemble the drawings and pastels of a whole range of classically inclined French artists, from Degas and Forain back to Ingres. No prizes for guessing where the inspiration lay for this example, *Behind the Scenes* (above). Demachy's work is included in 'Camera Work', an exhibition at the Royal Photographic Society from October 18 to January 25, which includes works featured



in a magazine produced by sometime Pictorialist photographer Alfred Stieglitz between 1903 and 1917. This should be a fascinating study in conservative Edwardian taste as the RPS holds the best collection of Pictorialist material in Britain.



Paul Mason (see his *Artist's Diary* in our March 1997 issue) is currently working on three major public commissions in Nottingham, Hull and Seaham. Smaller works and drawings are on show at Six Chapel Row Contemporary Art, Bath (01225 337900) until October 20. Above: *Worm Cast*, charcoal drawing, 22"x15", £475.

Wiseman Originals, based in the Kennington home of Caroline Wiseman, is celebrating 10 years of selling affordable art with an exhibition of works by modern masters. Included is this 1948 aquatint of Françoise Gilot by Picasso (below): £1,200.



for the real thing. Blue Gallery in Walton Street, SW1, has just closed its annual exhibition of Hubble images and editions of each photographic print sold for just under £1,000 – many sold out. Some works, however, are still available in stock.

Update

Briefly...

The Department of National Heritage has changed its name to that of Culture, Media and Sport.

'Sculptor' Anthony-Noel Kelly, 41, has been charged with stealing human body parts belonging to the Royal College of Surgeons.

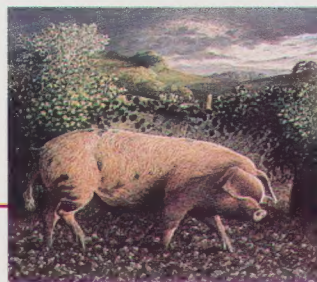
The Corsican villa in which Matisse is said to have painted his first Fauvist pictures is under threat from developers.

The National Gallery's grant for 1997/8 has been cut by 4% and the projected grant for 1998/9 is 9% lower than the current year's. This follows several years of cuts. Will the grant be cut until they are forced to introduce admission charges?



99-year-old Hans Feibusch, said to be the last surviving artist to have featured in Hitler's 'Degenerate Art' exhibition in 1937, is having a show of recent work at Collyer Bristow Gallery, 4 Bedford Row, WC1 (0171-439 3231) from October 14 to November 13. Above: *Angel*, pastel, 1994.

New shows



Sporting art doesn't register these days in the hierarchy of what is considered serious painting. It is seen as reactionary, outdated and somehow not a genre worthy of detaining an ambitious artist. Of course this is simply blind prejudice. James Lynch (b. 1956) is an artist who against the tide of fashion in painting has established a major reputation on the strength of painting animals. His latest works, including *Oxford Sandy Pig* (above), which is painted in tempera on panel, are at the Maas Gallery, 15a Clifford Street, W1 (0171-734 2302) from October 15-31.

SIGNS OF THE TIMES

David Monk graduated this year from the University of Wales. The work for which he was awarded a first class honours degree comprised an Apple computer, sensors, a projector, a plaster cast of his own head and an 8-foot high tank of water. The artist dons a wetsuit and enters the tank in which he touches sensors which trip a computer and project images of his own face on the plaster cast thereby making it look real, with moving eyes and mouth etc.. Monk said: "I wanted to show that technology and creativity complement each other and that what Plato calls 'the divided line' between truth and illusion can be bridged using electronics." Super.

WAR MUSEUM FOR MANCHESTER

Daniel Libeskind, he of the exploding box V&A extension which was denied millennium lottery funds on account of it not being distinguished enough, has been awarded the commission to design the new Imperial War Museum outpost in Manchester. The £30 million building will be the subject of a lottery application in September. It is not known at this stage whether there will be an art gallery in the new

museum. Until recently, the Polish/Israeli Libeskind, 49, has been more of an architectural theorist but he is currently completing the Jewish Museum in Berlin. His V&A box project is being re-vamped in preparation for another lottery application, this time to the Arts Council.

NEW PAINTINGS FOR KENWOOD

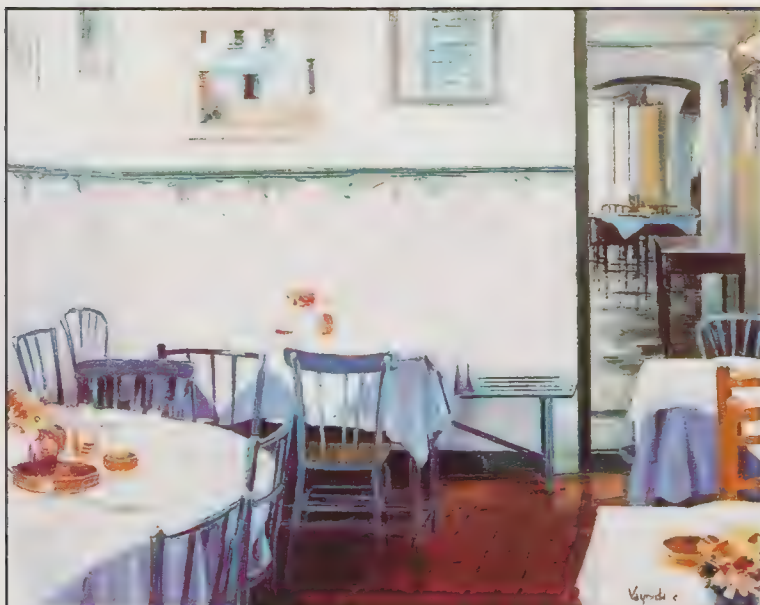
15 Renaissance paintings have been placed on long-term loan to Kenwood House, Highgate. Already home to important works such as *Countess Howe* by Gainsborough, a Vermeer and a Rembrandt self-portrait recently voted by "experts" to be the finest painting in Britain, the new works include (above) Botticelli's *Madonna and Child* – the latter looks not only encephalitic but obscenely old to be still suckling... and note the Leonardesque landscape behind. Also included are splendid pictures by Memlinc, Cuyp, van Goyen and a portrait by Scottish painter and pamphleteer Allan Ramsay.

TOADYING TO YOUTH

Laughing Boy Blair continues to court a youthful image. Following his coup in inviting Oasis songth-rush Noel Gallagher to Downing



Street he has now set about cleaning out his predecessor's dowdy pictures from No. 10. He's throwing out Winifred Nicholson, Norman Blamey RA and Euan Uglow (who is a very very close friend of the Blairs) and has apparently instructed the Tate Gallery to send him round some of that there BritArt. What curious times we live in when the alleged avant garde is shown in the Prime Minister's residence. No better evidence is needed of *Art Review*'s frequent contention that there are now two academies and it is the State Academy of Contemporary Art which is currently in official favour rather than the Royal Academy. (Curious that in the exhibition 'Sensation' the State Academy is exhibiting in the Royal Academy courtesy of quisling Rosenthal.) Apart from the fact that his request for Britpop indicates sycophantic tendencies insulting to the electorate, it also proves that our great leader has no eye for quality but a fine nose for opportunism, a bit like the artists in the Britpop movement. Some of the more astute commentators have indicated their belief that the avant garde is moribund, but admission of this same so-called avant garde to Downing Street is a certain sign of death. So farewell then Avant Garde (1863-1997), you started with Manet's *Déjeuner sur l'Herbe* and ended with Dick Flasher, Fishy Knickers and Tracey Slag. We hear also that Mr Blair has issued instructions to the Wallace Collection to send over his favourite picture, *The Laughing Cavalier*.



"Interior Casa Nun"

oil on canvas, 54 x 64cm



"Les Banquettes Rouges"

oil on canvas, 50 x 61cm

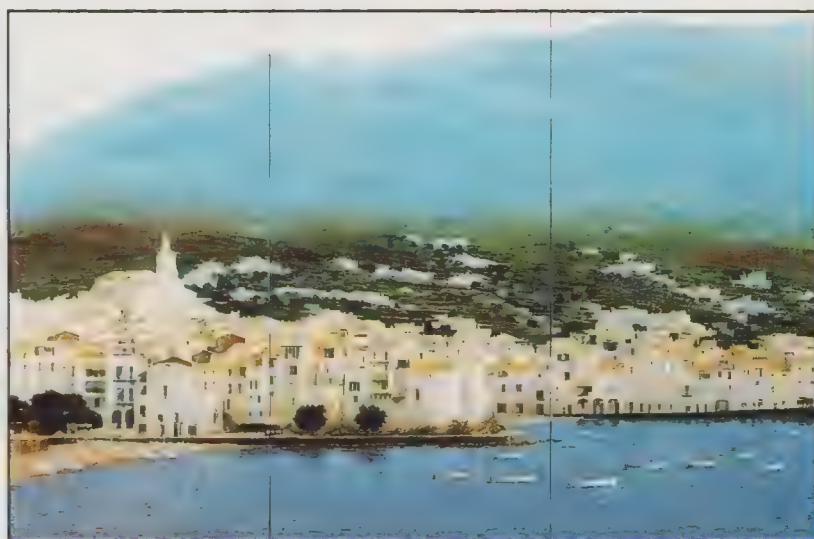
VAYREDA C

7 – 31 OCTOBER 1997



"Portofino"

oil on canvas, 54 x 65cm



"Cadaques I, II, III"

oil on canvas, 100 x 150cm

A full colour catalogue is available £5
Price range £2,500 – £12,500

THE
BRUTON ST GALLERY

28 BRUTON STREET • LONDON W1X 7DB • TELEPHONE 0171 499 9747 • FAX 0171 409 7867

Update

Briefly...

Peter Watson, who exposed dubious practices at Sotheby's earlier this year, has claimed that 90 per cent of antiquities appearing on the London auction market have no provenance.

Clone of cool, Jay Jopling, art dealer to Charlatans Incorporated, has married one of his artists, Sam Taylor-Wood.

Alison Wilding, famous for losing the Turner Prize in 1992, exhibits new sculptures at Abbot Hall Art Gallery, Kendal (01539 722464) until November 23.

Watch out for *Making Masterpieces* on BBC2 this October in which National Gallery boss Neil MacGregor discusses painting techniques of important works in his charge.

The annual London lecture on behalf of the National Trust for Scotland will be delivered by Timothy Clifford at the Royal Geographical Society, Kensington Gore on October 28 at 7pm, admission £15.

A retrospective of CRW Nevinson (1889-1946) is to be staged at the Imperial War Museum in 1999.

Correction: On p15 of the supplement accompanying our last issue, the dimensions of Emma Stibbon's *Horseshoe Pass* (£400) were given as 12x13cms instead of 120x130cms.

FALLING AUDIENCES

Audiences at the Tate Gallery fell last year by half a million. Figures reflect the fact that the Tate has not this year staged a blockbuster like last year's Cézanne show. Visitor numbers are always an ineffective way of gauging a museum's success because institutions such as the Tate should be committed to more than a permanent programme of Impressionism in order to bring in the punters. This said, it does seem strange that a national institution which remains free and which has hitched its cart to the contemporary art star allegedly so popular, should experience so serious a reduction in numbers. During the same period the National Gallery and the British Museum (both also free) each experienced half million increases to 5 and 7 million respectively. The National Gallery in particular seems to strike the right balance between scholarship and populism. Seurat is hardly a sexy name but this summer's investigation of one of his paintings is currently packing them in, which only proves that treated with a light and inspired scholarly touch audiences don't require patronising seduction by buttons, tricks and constantly changing exhibits. Perhaps Serota is beginning to pay the price for changing displays too often. In recent years one has never known where anything is hung at the Tate or whether a favourite picture will be on display. This deters short-stay visits. Great museums, which the Tate ought to be, don't need to fiddle constantly with what is on display in order to fit in rotten pictures by rotten artists like Vanessa Bell, whose inept paintings would be better off used to stoke the gallery's boilers.

New shows

Another maimed child, another prize for a photo-journalist... Italian Francesco Zizola's *Children, Victims of Landmines, Angola*, (below) has won the 40th World Press Photo competition from an open submission of 35,000 pictures submitted by 3,000 photographers. The best hundred pictures are at the Royal Festival Hall from October 24 to November 16 and are published in *World Press Photo 1997* (Thames and Hudson, £9.95).



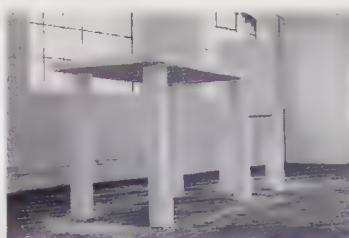
George Fullard (1923-1973) is the subject of the latest retrospective of minor but individual sculptors to be staged by Yorkshire Sculpture Park (until



November 16). He was among the first British artists to experiment with found materials – decades before the likes of Bill Woodrow who is usually credited with starting this fad in Britain – and made assemblages usually taking human form. He did however work in a variety of materials and styles as the bronze *Three Women* of 1958 (above) demonstrates. In the year he made this piece he wrote: "Just as the child, without effort, slips through imagination out of life to make a man of a pepper pot, or the heaving deck of a shipwreck of a placid pavement, so the artists works towards the miracle of making visible that which apparently could not exist."

SWEET INSPIRATION

This four-foot high table made of sugar cubes (below), by New Zealander Sarah Buist and British artist Mia Cavallero, occupied Cable Street Gallery during August.



Buist said: "It intends to signify the power relationship of an adult and child. It might, for example, evoke the bewilderment felt by a child under a table who was eavesdropping on an adult conversation."

It might just as easily signify the illegal coupling of an artist and a Bedlington Terrier or... think of something ... the Cuban missile crisis. The sugar cubes were donated by Tate and Lyle and they were stuck together with strong wood glue. That's that then.

“Art approaches as a redeeming and healing enchantress. She transforms horrible reflections on the terror and absurdity of existence into representations with which man may live... Art is essentially the affirmative, the blessing and the deification of existence.”

Friedrich Nietzsche

ARTS COUNCIL GRANTS

Remember our old pal David A Bailey who has received over £80,000 in the last three years (£5,570 noted in our last issue) from assorted publicly funded arts councils on whose panels he has sat? Yes, that's right, the David A Bailey who the director of the visual arts department of the Arts Council, Marjorie “She Who Misleads Readers Of The *Evening Standard*” Allthorpe-Guyton referred to as “an internationally respected curator” (she omitted to add “by his mother”). Well, *Art Review* has just received the latest list of Arts Council grants and guess who gets another five grand? When the last list of grants was announced a couple of months ago and Bailey's name was, as usual, included we suggested that the Arts Council have their bank issue a special cheque book with Bailey's name printed in. We've now got a better idea. It makes more sense to make a standing order. Six grand a quarter ought to keep him in mobile phones and lunch accounts. It will also save him spending weeks filling in all those tedious forms, which are such a waste of this important artist's time.

Some other ‘usual suspects’ are also on the list: Amanda Hopkinson, Eddie Chambers (who must be a millionaire by now)... The others are

institutional ‘usual suspects’, those galleries that are already funded by the Arts Council or their regional satellites. Some of these – we're talking here about ‘the Arts Council Network’, the Arnolfini in Bristol, Ikon in Birmingham, Cornerhouse in Manchester, the Serpentine in London, Cambridge Darkroom etc. etc. – receive grants under half a dozen different rubrics, each of which doubtless is administered distinctly. Why doesn't the Arts Council, which is always being accused of spending excessively on administration, simply give its clients one grant each year that will pay for everything including trips to Spain (£1,432) for Camerawork, trips to Holland (£642) for Chisenhale Gallery and trips to Korea (£1,500) for Spacex in Exeter. Why is an institution such as Cornerhouse in Manchester applying to two different bodies, the Arts Council and North West Arts? Why duplicate administration when North West Arts anyway gets its money from the Arts Council? The Council seems to invite accusations of inefficiency and jobs-for-the-persons.

This year's list of travel awards, by the way, has considerable rarity value: it doesn't feature Val Williams. She must have forgotten to fill in the form, or maybe, like David A Bailey and the long-term

unemployed, she receives it by standing order.

BROKE IN BRUM, GRAVY IN GATESHEAD

A job advert catches our eye in the national press. Birmingham Museum and Art Gallery require a Curator of Art (Paintings and Sculpture). This is a major job in a major gallery and ought to attract major candidates. Will it? Unlikely, when the salary range for the job is a piffling £13,920 to £21,285. How many candidates of appropriate connoisseurial seniority (who may additionally have families to support) can afford to take this job even at the top end of the salary range? Not many we suspect. £21,285 is below the national average wage and this is for a person who has spent years developing specialist knowledge. The equivalent executive position in industry would expect four or five times this salary range.

In the same week the directorship of the Baltic Flour Mills contemporary art centre in Gateshead, built and revenue-funded by the Arts Council lottery, was advertised. The successful applicant will have “an informed commitment to the work of living artists” which, if past experience of such appointments is anything to go by, will mean that they will be indiscriminating and

know nothing that happened in art before the beginning of last week. Secondly, they will have to be former employees of the Arts Council or one of its regional dependencies, preferably both. The salary: £55,000 pa. It pays to be in contemporary art and know bugger all.

THE DISCERNING EYE

The annual exhibition in which two critics, two collectors and two artists put their taste on the line has been given a novel twist by Prince Charles agreeing to be one of the ‘collector’ selectors. We are about to discover what modern royalty likes to look at, so watch this space! For the record the other collector is A N Solomons, chairman of Singer and Friedlander; the two critics are Susan Moore (*Financial Times*) and Brian Sewell (*Evening Standard*); and the two artists are artist/pedant Michael Reynolds and that greatest living painter of a pit bull terrier's anus, Ray Richardson. The exhibition will be held at Mall Galleries from November 20-30.

DEATHS

David Alford, architect, 70
Tim Mara, printmaker, 48
Tom Eckersley, graphic artist, 82
Michael Jaffé, art historian, 74
Salvatore Fiume, artist, 81
JAK, *Evening Standard* cartoonist, 65
Carel Weight, painter, 88
Dora Maar, Picasso mistress and artist, 89
Kim Casali, cartoonist, 55
Heather Child, calligrapher, 85
Max Barrett, sculptor, 60
Hélène Propper de Callejohn, French painter, 89
George Sweet, painter, 87
Paul Rudolph, American architect, 78

Artbollocks part 763...

Our old chums Café Gallery in Southwark have excelled themselves again. Here they are talking about an installation entitled *Parkland* by Lynn Hewett and Susie Hamilton:

“It is this flawed actuality set against the pastoral dream of wholeness that informs the contrasting work of both nature

and artists – in the sense that both are concerned with the darker side of parkland and also in the sense that making art rather than being in nature is seen by both of them as a way not perhaps of finding that elusive unity but of making something out of unavoidable lack, of enshrining absence and in some sense of transforming its threat.”

The author of this pap seems to be under the misapprehension

that there's a stiff tax on punctuation. Just think what would happen if the person who wrote this saw, understood and loved a picture by the thinking man's minimalist, Dutch landscape painter Philips Koninck (1619-1688)... they'd probably end up writing the longest unpunctuated stream of drivel in the language and then fall back stone dead from lack of oxygen with steam hissing from their ears.

Update

"The true achievement of abstract art is to be uncriticisable."

Simon Jenkins – *The Times*

Briefly...

The Clifford Chance Print Purchase Prize 1997 went to Georgina Porter who was adjudged the outstanding postgrad printmaker at the London Art School degree shows.

The Gold Medal in Fine Art and £1,500 have been awarded to painter Iwan Bala at this year's National Eisteddfod.

The Royal Society of British Sculptors has awarded its first residency to John Tinney, who will spend nine months in California.

John Ward RA has recently completed a portrait of 94-year-old luvvie Sir John Gielgud for the Queen's private gallery. [Which Queen's that then? Ed]

Potter Jim Malone is in residence demonstrating ceramic techniques at Bolton Museum and Art Gallery (01204 522311) until November 15.

152 artists will feature in the Battersea Contemporary Art Fair at Battersea Old Town Hall, 176 Lavender Hill, SW11 (0171-642 5318) on October 25 and 26: most works are under £1,000.

The new curator at the Serpentine Gallery is Lisa Corrin, currently the chief curator at the Contemporary Art Museum in Baltimore.

An American at the Serpentine! Can't wait for her first show, bound to be Artbollocks all the way.

'A' LEVEL ART RESULTS

Of the 35,289 pupils who sat this year's 'A' levels in Art and Design, 94.9% of candidates passed: only one in twenty students failed. Being virtually impossible to fail it must be no accident that a higher proportion of candidates passed in Art than in any other subject. Perhaps this reflects the inability, so obvious even in the upper echelons of art history and arts administration, to discriminate between what is good and what ain't. Where art is concerned we now live at a time in which all pretence to real criticism has vanished, a world in which apparently everything is as good as everything else. Mastery of skills counts for nothing, indeed it is positively discouraged. It has, for example, become politically incorrect to say that figurative artist X, who has a high critical reputation and prices to match, cannot draw and convincingly compose a picture, even though the evidence to support such a charge is blindingly apparent. Such observations are considered impertinent, rude even. It is the reason why to most people the artistic decisions made by those responsible for the Turner Prize appear arbitrary. Thus, using these same arbitrary criteria, it is almost impossible to fail 'A' level art.

The 'O' level art results are hardly more reassuring. Of the 221,543 candidates who sat the exam over 80% passed and a quarter of those scored the top A grade.

JERWOOD PRIZE

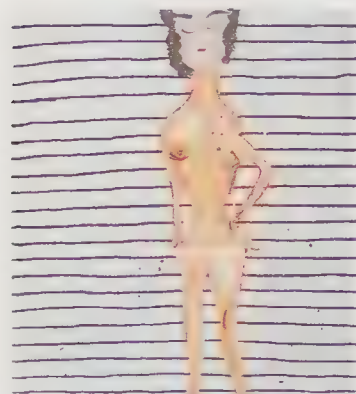
The Jerwood painting prize has changed its spots again. This year the £30,000 award will go to one of eight painters, a large contingent of whom are of the 'Young British Artist' variety. Gary Hume, a

painter of no discernible ability who was nominated for last year's Turner Prize, is on the list, as is James Rielly, another at least nominally figurative artist. We drew attention last month to the fact that the John Moores Prize has no painter on the panel of judges, and the same is true of this year's Jerwood. Like the Turner, the Jerwood has begun inviting a token museum lizard from the continent to act as a judge. In the case of the Turner Prize this seems to be done in order that the public will not assume that an internal cadre is operating. Clever ruse that. What the public doesn't realise is that the clique (and the claue) for contemporary art has been international for a long time. In the absence of discovering its own identity the Jerwood looks to be borrowing the Turner's clothes. The exhibition of shortlisted artists is at the Lethaby Galleries, Central St Martin's College of Art and Design, Southampton Row, WC1 from September 30 to October 18 and, on the off chance you're interested, the winner is announced on September 29. The wild card in the shortlist is Rose Wylie, who is definitely not a Young Brit, and whose *Size 8 Orange* we illustrate above.

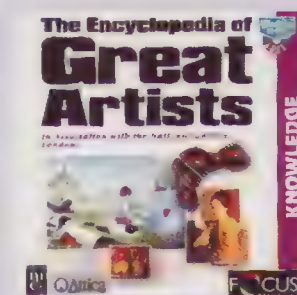
NEW GALLERIES

Colville Place Gallery at 1 Colville Place, London W1 (0171-436 1330) is now central London's first showcase for digital arts, that is work by artists who enhance or modify their designs using a computer.

The Students' Gallery has opened at 154 Merton Road, Wimbledon, SW19 (0181-543 2002). It is attached to a new block of 50 studios and will show affordable works by students and graduates.



Great Artists, a Windows CD-Rom published by Focus International, costs £9.99 and has been produced in association with the National Gallery. It comprises 1,000 images, including what it quaintly refers to as "all 40 key paintings from the National Gallery"; 500,000 words; 100 music and voice-over clips; 20 minutes of video; and all sorts of other clobber accessible to those with mouse-happy digits. It is good value given that CD-Roms are usually three or four times this price. A book is still preferable because one can handle and see, quickly, the extent of what is on offer. CDs encourage a flick-and-run, what-happens-next mentality which in turn leads to unstructured learning. The definition of the pictures is none too hot either. However, at such a reasonable price, this might be just the CD a young member of the computer barmy generation needs in order to kindle some sort of interest in art.



Hugo Grenville



Lizzie and the blue shirt

Pastel 21 x 17 inches

Until earlier this year Hugo lived and worked in central London and his subject matter reflects this - studio interiors that are both seedy and romantic, railway stations with their great panoply of human activity - a young couple in their office break, Chelsea Pensioners sharing a beer and a pipe: the underlying narrative content of the work revealing Hugo's deep interest in the human condition and his almost pathological need to analyse it.

Exhibition

Wednesday 1st - Saturday 18th October

Price Guide £750 - £7,500 • Catalogues available £7.50 inc p&p

Gallery opening times: Weekdays 10 am - 4 pm, Saturday 10 am - 4 pm



8 Cork Street, London W1X 1PB Tel: 0171 437 5545

Update

Briefly...

St George's Hall, the neo-classical pile outside Lime Street Station in Liverpool, has put in a bid for £30 million of lottery money for an urgent restoration programme.

Snowdon has taken the official portrait photograph of Tony Blair. It is a dreadful picture and makes our laughing boy fuhrer look as if he's straining in the lavatory.

Jeanne Calment, allegedly the world's oldest woman and who, as an Arlésienne, claimed to know Van Gogh a mere 108 years ago, has finally died aged 122.

In what is claimed (by them) to be the most successful exhibition ever mounted by a private gallery, over 30,000 saw the Hockney show at Annely Juda Fine Art in London: the majority of the works have been bought by private collectors, aka Elton John.

Piers Rodgers, Secretary of the Royal Academy from 1982 to 1996 and more recently director of the Academy's Burlington Gardens Project, has left the RA.

Artezium, yet another new arts and media centre, this time in Luton, has opened its first phase at 29 Upper George Street, for which (courtesy of Father Christmas Lottery) "world-renowned artist" Tim Head has covered a courtyard wall with 9,000 coloured roadside prismatic reflectors.

Hypewatch

Just to keep you salivating at the prospect of the stunts and sideshows they had lined up for 'Sensation', the show now running at the Royal Academy, the RA's press office issued a release weeks before the show opened about Marcus Harvey's *Myra*, a famous photograph of the Moors Murderess contrived from children's hand prints. The press release talked of 'Revulsion for the crimes' etc. etc., but went on to say that they were showing it anyway. Is it an accident that Harvey is represented by Jay Jopling, a PR junkie who could show Peter Mandelson a thing or two about news spinning? Probably not. There was in fact no need to issue a press release at all. Though the RA will doubtless claim the opposite, it was a trumped up affair in order to cause public debate, which it did,

about their forthcoming show. This is now a common practice among press departments, particularly of contemporary art galleries, who see themselves increasingly as sultans of spin. The release ended as follows: "The suggestion that the Royal Academy was motivated to mount this exhibition by exploitative financial concerns is wholly wrong." Yeah, and Norman Rosenthal has an IQ over 60!

The *Observer*, impoverished as it is by losses and a chronic desperation to fill space, has finally got round to running the story all the other broadsheets have used at least three times each already, namely the one about London being the fashionable art centre of the universe accompanied by pictures of Dick Flasher, Tracey Slag, Gillian Slut, Fishy Knickers, Gus Puss etc. etc.. By the way, has anyone else noticed the startling similarity in appearance between

Rachel Whiteread and former chancellor Ken Clark's grandmother? (It was his wife you cretin. Ed.)

Catching up on everyone else's old stories with a vengeance, The *Observer* also ran three pages on Tracey Slut, doyenne of that latest art movement, Careerism. This piece makes us think that we are witnessing a new genre of art feature written by those who don't know anything about those who can't do anything.

The approach of 'Sensation' at the RA saw the hype machine veer towards frenzy with 5 pages in the *Indie* on the new art gang; 7 pages in the *Indie on Sunday*, citing CVs of same; and, just as we go to press, another 3 pages in the *Observer* about Jopling and another 6 in the *Guardian*. Anybody would think there was a campaign. Surely not.

ONE LEG BAD

In honour of "the great Amresh Kumar Jha", who from September 13-15 in 1995 stood on one leg for 71 hours and 40 minutes, Milch, a trendy new gallery at 144 Charing Cross Road, staged '71:40', an exhibition which lasted ... guess. Some of the 20-odd artists who participated performed non-stop day and night for the show's duration. No longer is it good enough simply to produce a fine piece of work, exhibitions must have a gimmick.

NO GRACIAS

The people have spoken again on public sculpture. The area of the country controlled by Northern Arts, the regional satellite of the Arts Council, is the chief dumping area not only for nuclear waste but

also for public sculpture. They were hoping to site a work by Spanish abstract sculptor Eduardo Chillida in Whitehaven on the Cumbrian coast at a reported cost of £300,000. No thanks said the locals by a thumping 87% majority. Despite the fact that Chillida is vastly overrated and produces ugly, lumpen works, this decision is not necessarily the right way to go about commissioning public sculptures. Our pig ignorant populace is just as likely to have said no to a worthwhile piece of sculpture. It is an unfortunate truth that for most of the population sculpture is considered an overexpensive luxury even when it may have lasting worth.

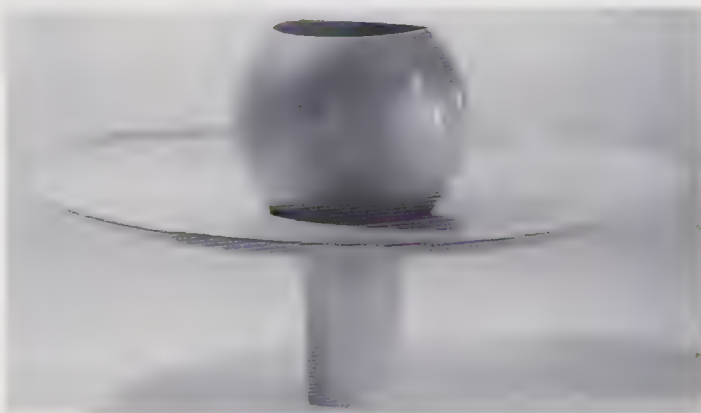
BY NOLLEKENS

Included in a new display, 'Soldiers

of the Raj', at the National Army Museum, Chelsea (0171-730 0717), most of which is derived from the museum's extensive archives, is a bust by Joseph Nollekens (1737-1823) of Indian army chief General Sir Eyre Coote. Nollekens, who was born in Dean Street, Soho, is a capable sculptor though nothing groundbreaking. The posthumous biography of the artist by his former servant, John Thomas Smith, is, however, the funniest and among the most irreverent written about any British artist. An expectant Smith was left out of Nollekens' will and got his own back by writing a biography in which every word is written in black bile and testifies to the meanness and uncouth manner of his master. Look out for it in second-hand bookshops.

What needs to be asked ... is simply this: will Maggi Hambling's monument be any good, or is it likely to be yet another risible embarrassment of ineptitude like all the other public statues raised in London in recent years?"

Gavin Stamp – *The Spectator*



New shows

A supplicating phone call to *Art Review* from woodturner Steve Howlett who "sweats blood" and "deserves at least some attention" compels us to mention his show of new work at Hyde Park Gallery, 16 Craven Terrace, London W2 (0171-402 2904) from September 30 to October 10. Howlett is resentful that many commercial galleries will not take wood seriously. His work is also featured in 'Aspects of Wood' at Alpha House Gallery, Sherborne until October 11. *Flower Form in Sycamore*, above, is £1,800.

The climax of the tercentenary celebrations for William Hogarth (1697-1764) approaches with a late flourish of exhibitions. At the National Gallery is 'Marriage A-La-Mode', the set of six paintings tracing

the decline and fall of a dissolute rich couple. At the Whitworth Art Gallery, Manchester (until November 16) is 'William Hogarth: The Artist and the City' featuring over 100 of the artist's prints which aims to give a comprehensive account of life in London in the first half of the 18th century. At the V&A is 'Hogarth After Hogarth' (October 15- March 22) featuring some of his best prints alongside those of artists inspired by his work. At the British Museum (September 26-January 4) is 'Hogarth and his Times: Serious Comedy' which examines the different ways in which Hogarth's art has been interpreted. Featured in the show is *Evening* (left), from the 1736 series *Four Times of the Day*, which describes a family walking out to Sadler's

Wells on a summer evening. It contains all the typical complexities of Hogarth's topical prints, lust and frigidity, appearances and hypocrisy etc.. One should not forget that Hogarth devised such populist prints in order to make money, portrait painting being uneconomical. As the artist remarked: "That manner of painting was not sufficiently paid to provide what my family required. I therefore recommended those who came to me for them to other painters and turned my thoughts to a still newer way of proceeding, viz. painting and engraving modern moral subjects, a field unbroke up in any day or any age."



Tom Flint (b. 1973) has recently completed a post-graduate course in painting and print-making at the Slade School. He is already widely exhibited for reasons that become obvious at first-hand sight of his work. There is no doubt that he is a young artist to watch. We illustrate *Tottenham Court Road Underground*, an etching on steel, edition 75, £220 unframed. A show of Flint's work is at Mall Galleries from October 27 to November 2.

Briefly...

The most important Chinese 10th century painting, *The Riverbank*, in New York's Metropolitan Museum has been branded a 20th century fake.

Due to the success of their ludicrously expensive restaurant, Caveat Emptor, on Soho's Dean Street, artist Dick Flasher and tetchy cook Marco de Blanco are opening another in Notting Hill: more talentless chic on the walls no doubt.

It is claimed that a statue in Holland of Elvis Presley has started to weep. The tears of a clown! [That was Smokey Robinson you ignorant git. Ed]

Norman Foster's new air museum, part of the Imperial War Museum, has opened at Duxford near Cambridge. It cost £11 million with half coming from the lottery.

New Fibre Art, an exhibiting group who promote the work of those using fibres and textiles, is holding its annual exhibition next January: Information from Susan Cutts, Seaholme, East Bracklesham Drive, Bracklesham Bay, West Sussex PO20 8JW.

A statue of a naked man wearing a fig leaf and one sock by Shona Kinlock has been commissioned for the square in Loughborough to commemorate the town's association with the hosiery industry.





'HE'S NOT A BUM', 46" x 46", Acrylic on aluminium

PETER STANICK

October 6th - 18th

THE AIR GALLERY

32 DOVER STREET
LONDON W1

TEL: 0171 409 1516

FAX: 0171 409 1856

Monday - Friday 10.00 - 6.00

Saturdays 11.00 - 5.00

Sundays by appointment

FIRST UK EXHIBITION

THIRZA KOTZEN - "Landsongs"

October 16th - November 15th

In Fitzrovia Gallery: Ken Blackburn



Thirza Kotzen, "Landsong XXXVII" 1997, oil on canvas, 54" x 54"

CURWEN GALLERY

4 Windmill Street, Fitzrovia, London W1P 1HH

Tel: 0171-636 1459 Fax: 0171-436 3059

Monday - Friday 10am-6pm Saturday 11am-5pm

CLIVE BLACKMORE

October 2nd - November 1st

In Mezzanine Gallery: Oxford Printmakers



Clive Blackmore, "Summer Storm", oil on calico on board, 23" x 32"

THE NEW ACADEMY GALLERY & Business Art Galleries

34 Windmill Street, Fitzrovia, London W1P 1HH

Tel: 0171-323 4700 Fax: 0171-436 3059

Mon - Fri 10am-6pm (Thurs 10am-8pm) Sat 11am-5pm

GERALD MOORE

"A gifted and thought provoking painter" Michael Sandle RA

CAVE PAINTINGS and OTHER DISCOVERIES



Aspects of the game, Study III PENETRATION, 146 x 146 cm

3rd October – 30 November

also

“WORKING IN CLAY”

Ceramic artists from all over Europe including works by: Sandy Brown, Rosa Nguyen, Heide van Veen, Netty Janssens, Horst Gobbels, Willie Langmans, Goos Verwoest, Toom Thijs, Wim Hos, Hans Meeuwsen

3 October - 30 November: Gallery & Sculpture Garden with 25 participating artists

Open Thursday - Sunday 11am - 5pm

For information call: RINUS & ANIET VAN DE SANDE

BROOMHILL ART HOTEL, BARNSTAPLE, NORTH DEVON EX31 4EX TEL 01271 850262 FAX 01271 850575

Update

"I grew up with Cézanne and all that shit floating around. I just thought it was putrid stuff."

Andrew Wyeth, American painter
– *The Sunday Times*

Briefly...

Van Gogh's impressive coloured drawing of Arles, illustrated two issues ago, fetched £8.8 million to become the most expensive work sold in London for seven years.

A large collection of '4th century' Chinese manuscripts at the British Museum has been exposed as extremely sophisticated 20th century fakes.

George Goldner is not taking up his appointment as director of the Ashmolean Museum in Oxford: problems with finding suitable accommodation, according to the papers.

The Building of the Year is the new chapel at Hereford Cathedral designed to house the 13th century Mappa Mundi and the celebrated chained library and its archives: it was built with help from Paul Getty Jr.

'Obscene' paintings by D H Lawrence, which were seized from a gallery in 1929, look set to return from New Mexico and be deposited at the Lawrence Centre of Nottingham University – providing, that is, the lottery stumps up £4 million, or part thereof.

Kowtowing to the aboriginals living at their long-haul destinations, British Airways are putting ill-fitting gay patterns on the tailfins of their planes to suck up to the locals: the effect resembles the aircraft logo designs preferred by banana republics.

New shows

'Body Politic' at Wolverhampton Art Gallery (until November 29) features artists historical and contemporary who have "used the human body as a vehicle for social or political critique." One could include virtually any artist before 1950 using that definition. Nevertheless, the exhibition starts with Hogarth and Reynolds and quickly becomes contemporary with Helen Chadwick and the revolting, artless snaps of that other dead feminist heroine Jo Spence, which ought to have no place in an art exhibition. The curator, Marguerite Nugent, has trawled far and wide, perhaps too indiscriminately far and wide, but is brave to include Robert Lenkiewicz among the more predictable Howsons, Hicks and Keanes (a job lot from *Flowers East* perhaps?). Above: a detail of *The Banquet*, a tableau from 1985, by National Gallery artist-in-residence Ana Maria Pacheco.

War memorials are the only sculptures which trawl a deep seam of collective belief. Pacifist Michael Foot discovered this to his eternal discredit by thinking he could get away with turning up (with marked surliness) to Lutyens' cenotaph on Remembrance Sunday wearing a

duffle coat. It was a serious political miscalculation. We British are acutely and unforgivingly sentimental about our war dead. Perhaps it is no accident that one of the finest British sculptures of the century is Charles Sargeant Jagger's Royal Artillery Memorial at Hyde Park Corner. Great public sculpture



AN HONEST ART DEALER!

As was widely reported, art dealer Peter Nahum won a court case against his former friend Alan Hobart of Pym's Gallery. It was all over a percentage of the sale of a Gainsborough from Royal Holloway

College to furniture magnate Sir Graham Kirkham for £3.5 million, out of which Nahum felt he'd been diddled. So did the judge in the end, who denounced Hobart as a devious, blatant liar. Nahum came out smelling of roses, the judge complimenting his honesty, acumen and



needs a purpose if it is to succeed. This is precisely why so much public art fails so dismally. War commemoration furnishes a purpose and it is surprising that modern war memorials have not been commissioned using, for example, lottery money. A rambling preamble by way of introducing 'Sites of Memory', panoramic photographs of war memorials around the country by Chris Harrison (b. 1967), an exhibition at the Imperial War Museum from October 16 to January 4. Below: *Scrogg Road, Walker, Tyne and Wear*.

Organised by the MOMA, New York, 'Objects of Desire', an exhibition of 20th century still-life, allights at the Hayward Gallery from October 9 to January 4. Many icons of modern art are included from Duchamp's bike wheel (see cover) to Warhol's soup can. In short, a bizarre collection of objects. In painting, the show opens with Cézanne (*Still Life with a Ginger Jar*, above) and includes Miró, Matisse and Morandi, the last proving that there is still life in still life.

integrity. He even suggested Nahum was highly intelligent. Why does tout le monde talk of Mr Nahum in similarly glowing colours? He must be the most admired dealer in the entire London art trade. Nahum picked up £196,812 plus two years' interest plus costs.

The Dictionary of Art



*'It is hard to resist superlatives about the new Dictionary of Art...
If this isn't the most important art-publishing event of the 20th century,
coming right at its end, one would like to know
what its plausible competitors are. In fact there aren't any.'*

Robert Hughes, *Time*, 4 November 1996

For an information pack
Call: 0171 881 8356, Fax: 0171 881 8357
E-mail: tda@macmillan.co.uk
web site: <http://www.groveartmusic.com>

YES I would like more information about *The Dictionary of Art*

Return to: Emma Hardcastle, *The Dictionary of Art*,
Macmillan Publishers Ltd., FREEPOST LON926, London SW1W 9YY, UK.

Name

Address

Postcode Country

Telephone Fax

*The
Dictionary
of
Art*

MACMILLAN
Macmillan Publishers Ltd

Update

Briefly...

Four lunette paintings of the Crucifixion by Craigie Aitchison have been unveiled in Truro Cathedral.

An argument rages in Cambridge about a proposed £11 million extension to the Fitzwilliam Museum: the usual pro/con arguments apply... "desecration of a Grade 1 listed-building"... "essential to the future of the museum in the 21st century"... "it'll spoil the view from the dons' bar" etc..

The NatWest's Lothbury Gallery at 41 Lothbury next to the Bank of England in the City of London has won a City Heritage Award for 1997.

The Royal Academy is deciding whether to turn around the statue of Sir Joshua Reynolds in its forecourt so it faces the building: this must be the least of its problems.

Litigation is under way over the discovery of prehistoric paintings in the Chauvet caves in southern France: the discoverers and landowners are suing the State for a piece of some very big action, the caves being the greatest discovery of its kind this century.

The Heritage Lottery Fund has awarded £286,000 to the National Galleries on Merseyside for the restoration of Lutyens' model for the proposed Liverpool Catholic Cathedral, the plan which preceded Frederick Gibberd's so-called Paddy's Wigwam.

LOTTERY AWARDS

The latest batch of lottery grants from the Arts Council includes £35,057 to Cambridge Curwen Print Study Centre to provide print-making facilities and Whitechapel Art Gallery in London received £579,290 "towards the cost of new equipment, building improvements and a study to look at development plans for the future of the gallery." Among publicly funded institutions, Whitechapel Art Gallery is, of course, already the largest single annual recipient of Arts Council largesse, currently £499,700 pa. The gallery also picks up £30,000 a year from the London Arts Board which, of course, gets its money from the Arts Council as well.

The more interesting awards are the £383,930 given to Artangel, which is three times their existing annual Arts Council grant and is to pay for "six ambitious commissions by contemporary artists". The other is that stalwart of Arts Council lottery lists, the Ikon Gallery in Birmingham. It has received £219,424 to add to the three other lottery grants it has already notched up, which are £838,047 for new computers and relocation and £3,676,000 and £100,000 for renovating new premises. The latest grant is to fund 'Insight Ikon' (!) which "aims to encourage long-term relationships between artists, communities and the gallery." As if Ikon was interested in forging links with the community: best joke we've heard for years! With Chris Smith threatening to cut the Arts Council's lottery allocation from £250 million to £100 million a year, the Arts Council are rewarding their most reliable lackeys before the roof comes in. Is Ikon's four lottery awards in 2 years a record?



New shows

Don't miss *The Blinding of Samson* (above) at the National Gallery. Rembrandt's great painting (218x305 cms) has been loaned to the gallery by the Stadelches Kunstinstitut in Frankfurt until November 18. Every young painter ought to make a special effort to see this picture because it is an object lesson in how to intensify a subject by power of lighting and organisation alone. The composition's mechanics are obvious to those prepared to look closely and don't need demeaning by our inept description. Indeed, so complex are the relationships they would take a book to describe. Look, for example, how the painting moves sweepingly from left to right and from light to darkness as if the reading of the picture was symbolic of Samson's own experience of imminent sightlessness. Look also how one central detail, the curling toes of Samson's right foot, are framed tightly by the white sleeve of the Philistine woman, accentuating the pain of the central violent action in which Samson has his right eye poked out. The picture was painted in 1636, when Rembrandt was 30, and had moved from Leyden to Amsterdam to establish himself as a portrait and religious painter. This painting is surely worth half an hour of anyone's lunchtime, and it's free.



Sarah Staton's *Supastore* (above), "a specially constructed shopping environment" containing art multiples by Tracey Slag, Dick Flasher and Anya the Gall among others, is included in 'Ideas For Sale', an exhibition of artists' multiples at

Cornerhouse Gallery, Manchester from October 4 to November 16. Nine artists have been asked to produce work specifically for the show, which is accompanied, appropriately enough, by a mail-order catalogue. Visitors to the exhibition can buy and take away works of art. Then, given that this is art for the modern materialistic age, they can throw them in the bin the day after.

'Austerity to Affluence: British Art and Design 1945-1962' at the Fine Art Society, New Bond Street (0171-629 5116) from October 20 to November 14 is the first comprehensive survey of the fine and decorative arts during the period when design resumed consciousness after the war to

"For heroic art, the century has been, to understate it, disappointing. Most people, outside the 'arts community', know this perfectly well. But many dare not say so for fear of being accused of philistinism or of being reactionary."

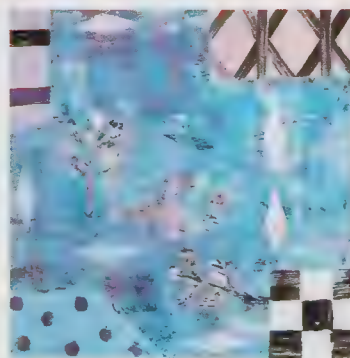
Frank Johnson – *The Spectator*

discover new materials and marketing opportunities. Terence Conran will rub shoulders with Freud and Basil Spence in a display showing how British artists re-discovered their confidence. Below: Armitage's maquette for *Triarchy*, 1957.



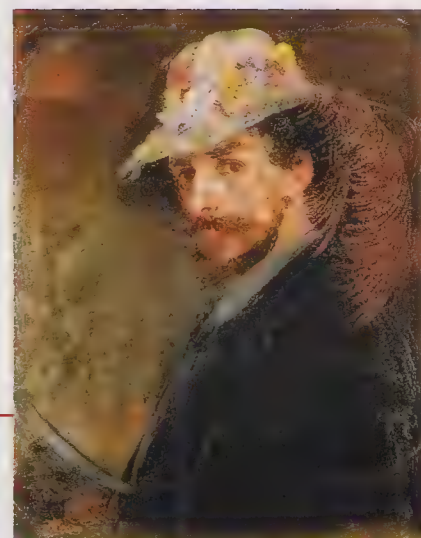
Conversation Piece (£3,000) by Jennifer McRae (above) is included in this young artist's exhibition at Beaux Arts in Bath until October 13. Her work looks as though it might well have a little something and is, therefore, worth a speculative look.

In what is the artist's first solo show in London since 1993, Thomas Gibson Fine Art, 44 Old Bond Street (0171-499 8572) is showing (until October 17) new watercolours by ageing popster Allen Jones: above: *Cross Rhythms*, 1997. The series of works entitled 'Piano Recital' are, we are told, exploring "the question of identity, the relationship between performer and muse, artist and model, and the personification of the creative act." Hmm... "The personification of the creative act"... A strong whiff of artbollocks about that wouldn't you say?



New paintings by Tricia Gillman are on show at Jill George Gallery, W1 (0171-439 7343) from October 21 to November 21: above, *Peace*, oil on canvas, 20" x 20", £975 incl Vat. "These paintings deal with internal dynamics of feeling and relatedness, interchange between inner states and external structures, spaces of conflict and equilibrium", the artist informs us helpfully, and all for £975.

This (above right) is a self-portrait by James Ensor (1860-1949) who wore his 'I'm An Artist' flowery hat specially for the occasion. Apart from the physical resemblance of the artist to Van Gogh, at precisely this period, 1883, there is a strong stylistic



similarity with the Dutchman: they both exhibited with Les Vingts in Antwerp. Ensor was born in Ostend of an English father and spent most of his life in the city. His macabre pictures of clowns and masks are seen as precursors of Expressionism although they were denounced in his day as far too *moderne*, the handling being more Manet than Salon. It is generally opined that his best work was done before 1900 after which his style became acceptably safe. An exhibition at Barbican Art Gallery until December 14 provides the opportunity to look at the work of a painter who is not well represented in British collections. Coincident with this show is a retrospective of photographs by lugubrious war photographer Don McCullin. With his ability to provoke extreme anger in the viewer, McCullin can claim to be one of the great war photographers. The works he has produced since quitting the war zones are, alas, either indifferent documentary or embarrassingly pretentious landscapes and stilted still life. Nobody's perfect.



'The Contemporary Printmakers Exhibition' at The Whitley Galleries, 34 Warwick Street, Worthing (01903 234360) includes John Piper's screenprint *Wymondham*, 1981 (left, £1,750). Over 300 works are included in the show at prices from £50 to £3,000.

Rigby Graham



WOODCUTS

Rigby Graham's large colour woodcuts were first shown in 1987. It was the artist's forty third one man show and the first for the Goldmark Gallery. Graham had been making woodcuts for many years but never on this scale and with this many colours. The cuts took their place on the gallery walls among his other paintings and prints.

Watercolours, oils, lithographs, etchings, linocuts and monotypes all sold to the six hundred people who crowded the gallery for its inaugural show. In the exhibition catalogue which contained among others letters of appreciation from John Piper and the great Swiss artist Hans Erni, Iain Bain formerly of the Tate Gallery had written "As a print maker Graham's easy command of technique is extraordinary. The large woodcuts are wholly remarkable, both in their method of execution and effect, beside which the relief prints of some better known names appear as mere two-dimensional pattern making." But by the end of the exhibition only one woodcut had found a new home.

Many a lesser man buoyed up by the sudden sales of his paintings would have busied himself producing more. Not so for Rigby Graham. I remember that for the following three years he did little else but make woodcuts on the grounds that 'if they weren't selling, they must be OK'. The Gallery took the decision to edition the prints despite the lack of demand, an exceedingly costly enterprise as each block has to be hand inked and placed carefully on the paper to ensure that the register of the print is accurate (Graham has on more than one occasion torn up an edition of prints in front of me because he spotted a defect in the printing process).

The subject matter which Graham chose for his cuts has been varied and often awkward; the romance of Venice, the harshness of a German steelworks, the pain and loneliness of the poet John Clare (cut for a Channel 4

television documentary), the horror of being informed that he had cancer which he depicted in the cut *Balloon Race*. Working on the wood using only two small u shaped gouges he relishes the struggle involved in the process. The wood block yields neither willingly nor lightly.

When cutting with the grain the gouge moves easily but the real test comes with cutting a curve which runs both with and across the grain. The wood can then bite back, as he says, 'with a ferocity more readily associated with a rabid dog.' He remained undeterred even with the onset of tennis elbow. He started to cut with his left hand.

By the early 1990s the prints were starting to sell but spasmodically. I showed them to Professor Alistair Crawford of the University of Wales in the hope that he might

recommend the purchase of one for the very fine print collection held by the university in Aberystwyth. He bought one of each of the twenty two Rigby Graham woodcuts which we had published by that date. Since then there have been exhibitions, articles in both newspapers and art journals and an article on Graham's woodcuts in the prestigious German magazine *Graphische Kunst* as well as a television documentary. Twelve of Graham's cuts featured recently in the touring exhibition *Twentieth-Century British Wood Engraving: and a Dissenting Voice* - no prizes offered!

Rarely a week now passes without the sale of one of Graham's woodcuts and I have pleasure in introducing them to you on the following pages.

Mike Goldmark



HOMAGE TO CAVAFY Two broken classical sculptures from the museum at Heraklion used as symbols to illustrate the work of the Greek poet Cavafy. Edition of 25. Five colours. 15 x 18 inches.

£400



Ernst Graham

SANTA MARIA DELLA SALUTE One of the artist's earliest woodcuts on oak, the three weeks it took to cut nearly crippled him. Edition of 25. Two colours, 24 x 30 inches.

£475



19/2/5

Ernst Graham

MIDDLETON TOP This engine house in Derbyshire is a subject Graham has drawn and painted many times. The image was drawn directly on to the wood and much of the key block cut on site. Edition of 25. Four colours, 12 x 19 inches.

£250

ALL PRINTS ARE
IMMEDIATELY AVAILABLE FROM
THE GOLDMARK GALLERY,
UPPINGHAM.





Rigby Graham WOODCUTS

BALLOON RACE "Consider where the black birds grip the skulls of both the anguished older man and the still unaware youth. And what do you make of the telephone lines, the drifting balloons, the discordant colour schemes?" *Malcolm Yorke.*
Edition of 35. Eight colours, 20 x 17 inches.

£475

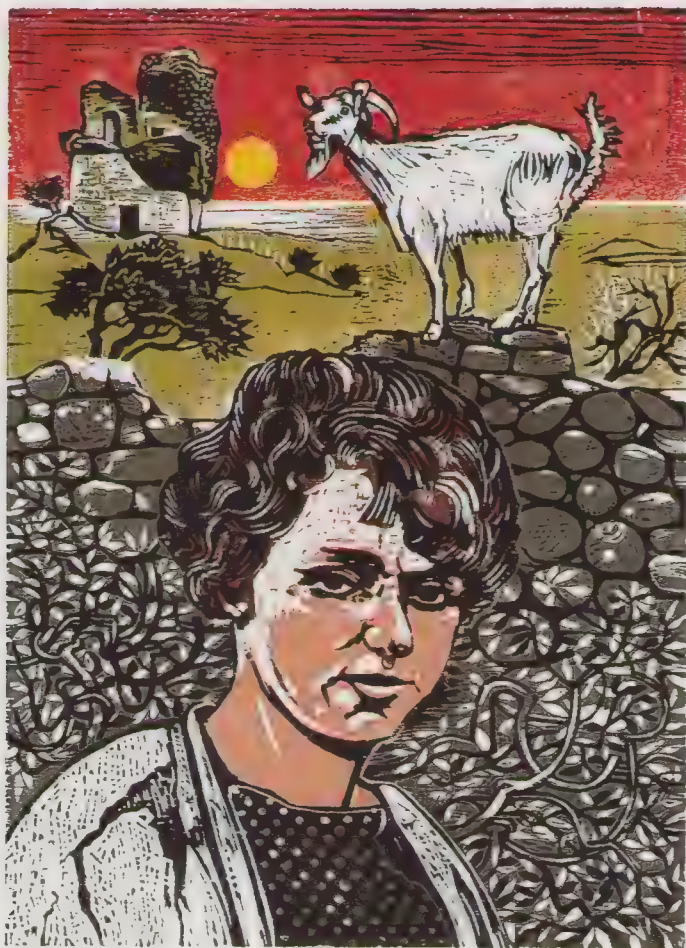


BRIGHTON PIER

Edition of 50. Four colours,
15 x 17 inches.

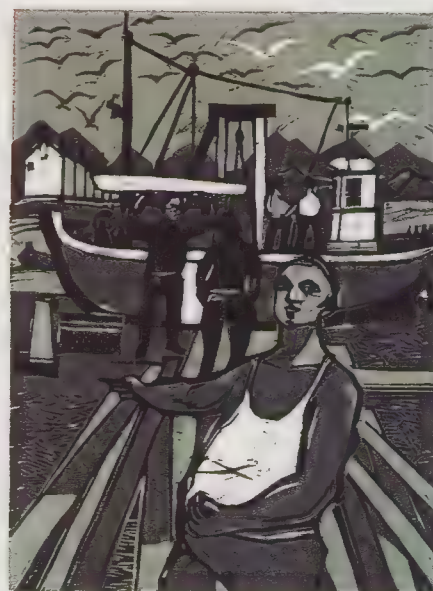
£350





DONERAILE GOAT Shows Edmund Spenser's ruined castle of Kilcolman, Co. Cork. Edition of 30. Seven colours, 20 x 15 inches.

£400



BALLINSKELLIGS Irishmen contemplating the repair of a boat at Ballinskelligs Co. Kerry. Edition of 25. Three colours, 12 x 9 inches.

£200



LAGOS The ramparts of the mediaeval port of Lagos, Portugal. Much of the edition was destroyed by the artist as the prints were out of register. Edition of 12. Six colours, 12 x 18 inches.

£275

ALL PRINTS ARE
IMMEDIATELY AVAILABLE FROM
THE GOLDMARK GALLERY,
UPPINGHAM.



CARNEVALE A Venetian tondo, a *capriccio*. Behind the boldly staring girl are some of the characters of the *commedia dell'arte*. Edition of 27.
Six colours, 24 inches diameter.

£450



**Rigby
Graham**
WOODCUTS



SAARSTAHL, VOLKLINGEN, SAARLAND This German steelworks was in the process of devouring itself in its own furnaces when Graham produced the woodcut. Edition of 25.
Four colours, 15 x 22 inches.

£300



THE BRIGHTON TEMPTATION OF ST

ANTHONY A favourite subject of mediæval painters recast in the idiom of today. This was to have been the first of a series. Edition of 30. Five colours, 21 x 15 inches.

£450

Rigby Graham's paintings and prints are available through The Goldmark Gallery which has grown during the last ten years unfettered by the influence of fashion and London hype.

Driven always by artistic rather than commercial considerations, the gallery has nevertheless flourished, finding an increasing number of supporters from all over the UK pleased to be confronted by powerful images.

The Goldmark shows neither the conceptual nor the decorative but searches out artists with intellect and passion who are grounded in the great traditions of drawing, painting or carving.

Informative catalogues accompany each show. Goldmark has also published over fifty original prints; woodcuts, linocuts, lithographs and etchings.

We are open every day (Sundays from 2.30 p.m.) and if you're coming from London it's only fifty minutes by train. We are happy to arrange for a car to meet you at Kettering station.

PRINTS BY POST

If you would like to own any of the Rigby Graham woodcuts shown in this advertisement, please call Mike Goldmark on 01572 821 424 with your credit card details. Our prices include framing, VAT and delivery by courier within seven days.



FRED, CLARE AND THE HERON Cut for the Malachite film 'John Clare's Journey' shown on Channel 4. Edition of 70. Two colours, 21 x 18 inches.

£325



**GOLDMARK
GALLERY**

Uppingham, Rutland LE15 9SQ
Tel: 01572 821 424.



EDWARD LUCIE-SMITH casts a critical eye over

- Sarah Lucas's bog at the ICA
- Damien Hirst's meat and two veg
- Eugene Palmer's latest works prior to their forthcoming show at Duncan Campbell
- Keith Piper's slave-obsession at the Royal College of Art
- Mondrian's long haul to significance at the Tate Gallery
- Then it's off to Bogota, Colombia to sniff out the local culture

CRITIC'S DIARY

The summer doldrums in the London art scene, with not much in the way of interesting shows. I go to the ICA to view Sarah Lucas's now notorious working toilet, which sits in solitary splendour in one of those grand Regency rooms in Carlton House Terrace. It forms part of an exhibition designed to present things one might meet in ordinary life as 'found' objects of art. In order to reach it, for instance, you have to walk across an illuminated disco dance-floor. Oddly enough, I see more point in this than in the sanitary fitting to which Miss Lucas has appended her signature. It does at least make one thing of the metal plates which American Minimalist Carl Andre sometimes invites one to walk across – that is, it adds just a tiny squeak of commentary to the ongoing debate about Minimal Art.

The toilet evinces a childish desire to shock, but which of us, after Gilbert and George, is shocked by bodily functions as a subject for art? It is also slavishly imitative of Marcel Duchamp, who, it will be remembered, once exhibited a porcelain urinal with the signature 'R. Mutt'. It's strange, isn't it, how often the avant-garde wheezes of today turn out to be no more than copies of similar wheezes in the past?

By a natural progression of ideas, Miss Lucas's water closet calls to mind another currently fashionable way of enforcing avant-garde street cred. But this one is by its nature available only to men, which must upset the feminists somewhat. Every young male artist with a good opinion of his own appearance now sooner or later wants to show his pee-pee to the public. Think Matthew Barney. Think Jeff Koons. The latest recruit to the list is our very own Damien Hirst, who appears nude in a new pop-up book devoted to his art.

Gratifyingly for young Damien, this act of self-exposure upset the Singapore printers entrusted with the job, and they blacked out the offending organ. With entrepreneurial resilience, Hirst is supplying little bags of stick-on bits with the book, so buyers need not feel deprived by the obliteration.

To the Southwark studio of Eugene Palmer, to discuss writing a preface for his upcoming exhibition at Duncan Campbell. Eugene is one of a new generation of Afro-Caribbean artists who have been making an impact in Britain. He was born in Jamaica, but a number of others were in fact born here. British society is all they have known, though they see it from a particular angle.

For various reasons, Afro-Caribbean art has been slower to make an impact here than art, say, made by artists from the Indian subcontinent. One reason for this is that West Indian families have often felt very separate not only from British culture as it is usually presented to them, but from the world of higher education. Students of Afro-Caribbean origin only recently began to find their way into British art schools. Palmer's theme for his upcoming show is in fact black social aspiration. One recurring image is a photograph of his father, taken when the latter was still a young man. Other images are borrowed from a book of photographs: portraits of middle-class blacks taken in South Carolina in the 1920s and 1930s. In his paintings, the images are presented in black and white, and are repeated, so as to make the point that these are types rather than simply aspirant individuals.



Sarah Lucas's bog at the ICA. Don't be tempted to use it. there's no paper

Soon after this, I visit an ambitious show at the Royal College of Art, the work of another youngish Afro-Caribbean artist,

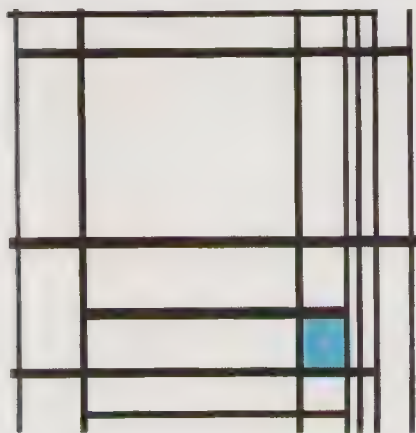
Keith Piper. Piper's means of expression are very different from those which Eugene Palmer uses: computer generated images, illuminated screens, light boxes, things which resemble video-games. The themes are broader, but also, perhaps, more expected – the slave trade, the white man's injustice to the black man. It's ambitious, yes, but also faintly depressing. Are artists of African

origin always going to be fixated on the crimes of the past? Of course, where these are concerned, there are things which no-one wants to mention: for instance the fact that people of Afro-Caribbean descent, like African Americans, are inevitably the descendants of those who traded in and kept slaves, just as much as they are the children of those who were enslaved. Not all of these oppressors were white. Many of those who participated in the slave trade – the entrepreneurs who supplied the cargo for the slave ships, were themselves black.

To the Tate Gallery, for the Mondrian show. This has clearly been put on ad hoc – the pictures happen to be available because of the refurbishment of the Gemeente Museum at The Hague. Since this is the source, the emphasis is on Mondrian's early career, when he was still working in Holland, and making images of the natural world rather than the completely abstract compositions now popularly associated with his name.

Mondrian, as he is usually perceived, seems to me to be a fictional figure. The

usual impulse, and this exhibition is not free of it, is to situate him as one of the great prophets of the 20th century machine age. There are, after all, the anecdotes concerning his hatred of nature – the white-painted artificial tulips, the studio without a view of anything green. Effectively, Mondrian did come to think of art as something which must demonstrate its superiority to the natural world. Nevertheless, as the Tate show demonstrates, he followed a tortuous path to reach this position. The early work consists largely of colourful landscapes, heavily indebted to Van Gogh and Neo-Impressionism but also containing Symbolist elements. These develop into the 'Pier and Ocean' series – quasi-Cubist compositions where intricate patterns of broken lines placed at right angles to one another render the hypnotic movement of the sea. This hypnotic effect is surely



Left:
Composition with Blue, 1937, by Mondrian at the Tate Gallery until Nov 30

deliberate, and it seems clear that the 'Pier and Ocean' paintings have a link to Mondrian's belief in Theosophy, the mumbo-jumbo fusion of eastern and western religions invented by that fascinating charlatan Helena P. Blavatsky. Mme Blavatsky, with her talk of 'Hidden Masters', known only to herself, seriously embarrasses the historians of modern art, though Mondrian was by no means the only important artist whom she influenced. Kandinsky was another. The contributors to the Tate exhibition catalogue clearly think discretion is the better part of valour, and avoid the subject as much as they can. Yet Mondrian remained a theosophist throughout his life, and a membership card for the Theosophical Society was among the very few personal possessions found in his studio after his death.

To Bogota, for the first time in ten years. The occasion is an exhibition at the Museo Nacional de Colombia devoted to



Left:
Forest, 1998, by Caballero at the Tate Gallery

the early work of the Colombian-born painter Luis Caballero, who died of AIDS just over two years ago. He was a personal friend, and I have written a substantial essay for the exhibition catalogue, which deals with the three years 1966-8 during which Luis made a major reputation in Colombian art, before leaving Colombia to settle in Paris. In this period he was influenced by a wide variety of artists: de Kooning, Matta, Dubuffet and the British Pop painter Allen Jones, for example. The most important of these influences was that of Francis Bacon. Bacon showed at the São Paulo Bienal of 1959, and made an enormous impact throughout Latin America. Luis, however, seems to have discovered him a little later – in the 1960s, when he was studying at La Grande Chaumière in Paris. Bacon's appeal to a temperament which was already latently homosexual is not surprising, though Luis does not seem to have recognised his own true sexual orientation until the beginning of the 1970s. I think, nevertheless, it was Bacon's emotional violence and unbridled individualism which had more effect on Luis as on other Latin American painters of the same generation.

In the 1960s Caballero was involved in the struggle to break away from the pervasive influence of Mexican muralism. In the forefront of the battle was his mentor Marta Traba, an influential critic and founder of the Museo de Arte Moderna in Bogota (1962). Bacon's extremism showed him how to accomplish the break. Yet his work at this time still retained the 'public' element typical of so much Latin

American art. The centrepiece of the show at the Museo Nacional is the *Camera del Amor*, the vast multi-panel painting with which he won first prize at the I Bienal Iberoamericana de Pintura Coltejer held at Medellin in 1968. This, with its exuberant figures covering every surface, reads as a powerful, but still for the moment generalised, celebration of the power of human sexuality. Among its sources are of course Bacon, but also Michelangelo's frescos in the Sistine Chapel and – yes – the enormous frescoes painted by the Mexican muralist Orozco in the Hospicio Cabanas at Guadalajara.

One feature of Colombian life is the respect in which leading contemporary visual artists are held. The show at the Museo Nacional is beautifully presented, and the catalogue is a handsome publication. There is more of Luis Caballero's work to be seen at the Biblioteca Luis Angel Arango. This is backed by the Banco de la Republica and is now, despite its misleading name, the chief gallery of modern art in Colombia, having overtaken Traba's Museo de Arte Moderna. The collection is housed in a rambling complex of 17th and 18th century buildings in La Candelaria, the Spanish Colonial quarter of Bogota, together with other collections devoted to 'historical' art and various temporary exhibitions. The chief temporary show when I visit it is 'Around the Figure: Four Decades of French Painting', lent from the Centre Pompidou in Paris.

This is part of continuing French effort, here in Latin America and

elsewhere in the world, to restore the fallen reputation of French art. In fact, the exhibition has to rely fairly heavily of the great dead or near-dead – Picasso, Héliou, Dubuffet, Balthus. The names that follow are not nearly so celebrated: Gilles Aillaud, Gasiorowski, Martial Raysse, François Rouan, Gérard Garouste, Jean-Charles Blais, Robert Combas. In international terms, none of these is a star of more than about the third, or even the fourth magnitude.

The actual presentation is wonderfully handsome, with tall, simple galleries, interestingly varied in shape, leading off verdant courtyards. This is certainly the most attractive exhibition space I have yet seen in Latin America, and also the best-maintained: the galleries are immaculate. The general effect of the show, however, remains one of slow decline, post-Dubuffet. The works veer from hollow Neo-Expressionist rhetoric (Gasiorowski) through a kind of simpering nullity (recent landscapes by Raysse) to the complicated faux-naïf compositions by Combas which conclude the presentation: a bastardised mixture of *art brut* and Pop. It's all incredibly distant from what makes an impact in London. When my books are published in France, French reviewers complain loudly about my neglect of 'nos artistes'. There are two answers to this: first that there are much better things available in Milan, New York, Berlin and Cologne – and even here in London. And second that even the most minimally talented French painter is now registered with DACS, and, while one has to grit one's teeth and pay up for Picasso and Matisse, I won't ask publishers to shell out £300 an illustration for third-rate versions of things which have been done better elsewhere.

I visit the studios of some Colombian artists who have become friends of mine through my previous visits here: Jim Amaral and Olga de Amaral, Beatriz Rodriguez and Santiago Cardenas. All of these belong to a fairly senior generation, and some are well-known internationally. The tapestry-weaver Olga de Amaral, for example, has a series of major shows in prospect in the United States. To call her work tapestry is perhaps a misnomer. What she makes are complex surfaces, often glowing with the gold one associates with Pre-Columbian art. Looking at them intensely has a similar effect to looking at Mondrian's 'Pier and Ocean' compositions. Jim Amaral, originally American

but now identified with Colombia, shows me things which are at almost the opposite extreme to his wife's work – meticulous drawings and collages featuring penises in every imaginable guise. As often with Luis Caballero's work, I am struck by the sophisticated response here, in what is still a socially and sexually conservative society, to erotic representations. When I enquire about this strange tolerance, a curator at the Museo Nacional attributes it to the influence of the Catholic Church!

Beatriz Gonzalez and Santiago Cardenas are painters who, at first sight, seem to have little in common. Beatriz's work is the nearest Colombian art comes to Pop, but it is Pop used for purposes of savage political irony. Her paintings, for me, always have a despairing note. 'I paint because I love my country,' she says, with the implication that no-one will do anything about the political and social evils she reacts to. Her new series consists entirely of images of weeping women.

Santiago Cardenas is a great virtuoso, a master of different levels of depiction. His new canvases are still lifes of domestic objects, fruit and flowers, shown against complex painterly backgrounds which suggest the presence of more objects, more vegetation, sinking into the background. The painted surfaces seems to generate an object or a group of objects which, after lying latent within it, suddenly appear in the foreground of their own accord. These paintings make Hockney's recent series depicting the same kind of subject-matter look extremely crude.

Cardenas tells me that the tendency in Colombia, as throughout Latin America, is currently away from painting and towards installation. The last two biennial National Salons were, he says, completely dominated by art of this sort. Of course the problem is that it is impossible, on a short visit to Colombia, to catch up with these developments, since installations are essentially ephemeral. There are none to be seen in the splendid halls of the Biblioteca Luis Angel Arango.

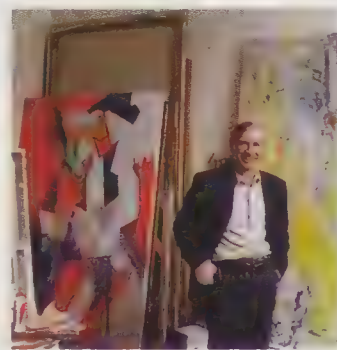
Cardenas also says that the market for contemporary art in Colombia is now in recession. Until recently almost any reasonably well-known Colombian artist could count on selling out his or her latest show. There are two reasons for the change. One is that inflation is down, so that money no longer has to take refuge

in objects. The other is the successes the government has scored against the drug trade. A substantial amount of drug money used to be laundered by buying art, and there were stories of exhibitions which were completely sold out to a single client before they even opened – sometimes at the point of a gun.

The one commercial gallery I visit, rather aptly named the Galeria del Museo, looks prosperous enough. It contains floor after floor of mostly abstract painting and sculpture – a mixed exhibition devoted to the memory of Carlos Rojas, a leading Colombian abstractionist who died this year. Some of the work is Minimalist, like the mysteriously beautiful illuminated disk

by the Argentinian artist Jorge Orta, who has just had a show at the gallery. But none shows the influence of Abstract Expressionism, which never really took root in Latin America – some say because American cultural agencies, in conjunction with the CIA, once promoted it so vigorously in this region that there was a lasting reaction against it. Once again, everything in Latin American art seems to boil down to questions of politics.

Of course where there is politics, there is also gossip. An illustration of the close link between the artistic and political spheres in Colombia is the recent fall of the Minister of Defence in President Samper's government, Fernando Botero Zea, who was convicted of taking drug money to finance the presidential campaign, and of keeping some of it for himself. Fernando Botero Zea is the son of Colombia's most celebrated artist, Fernando Botero, and of the latter's first wife, Gloria Zea, long-time director of the Museo de Arte Moderna. One consequence of the affair has been the appearance on the walls of the Museo Nacional of a painting of a typically stout nun which Botero donated some years ago for the adornment of the presidential palace. Though the painter has condemned the actions of his son, it seems that the very name 'Botero' now has an irritant effect in presidential circles. Therefore the nun has been banished. Colombian caricaturists will lament the painting's change of domicile. 'Sor Palacio' ('Sister Palace'), as she came to be called, was often their mouthpiece for satirical comments about what was taking place in high official circles.



Colombian master Santiago Cardenas in his studio

THE JOHN DAVIES GALLERY

OCTOBER

October 11th for two weeks

Group Show

MICHAEL BLAKER: Studio Exhibition
JULIA SORREL: Recent Work
JOHN BEDDING: Ceramics
RICHARD COWDY: Bronzes
WILLIAM BAILEY: Bronzes

NOVEMBER

November 1st for three weeks

Lionel Aggett

"A Spanish Daybook"

An exhibition of 50 Pastels painted
on his recent travels in Iberia

DECEMBER

From December 6th

Matthew Alexander

Exhibition of New Paintings
from Britain and the Continent.
in association with
DAVID MESSUM FINE ART

Illustrated Literature Available

Telephone 01451 831698 Facsimile 01451 832477

The John Davis Gallery, Church Street, Stow-on-the-Wold, Glos GL54 1BB

Suzanne Perlman

Arcadia in London

until 10 October 1997



Perlman
View Towards St Paul's, oil on canvas, 96 x 111cm

12 Page colour catalogue available.
Introduction by Mary Rose Beaumont

Wednesday to Saturday 11 am to 6 pm
and by appointment

Boundary Gallery

98 Boundary Road London NW8 0RH

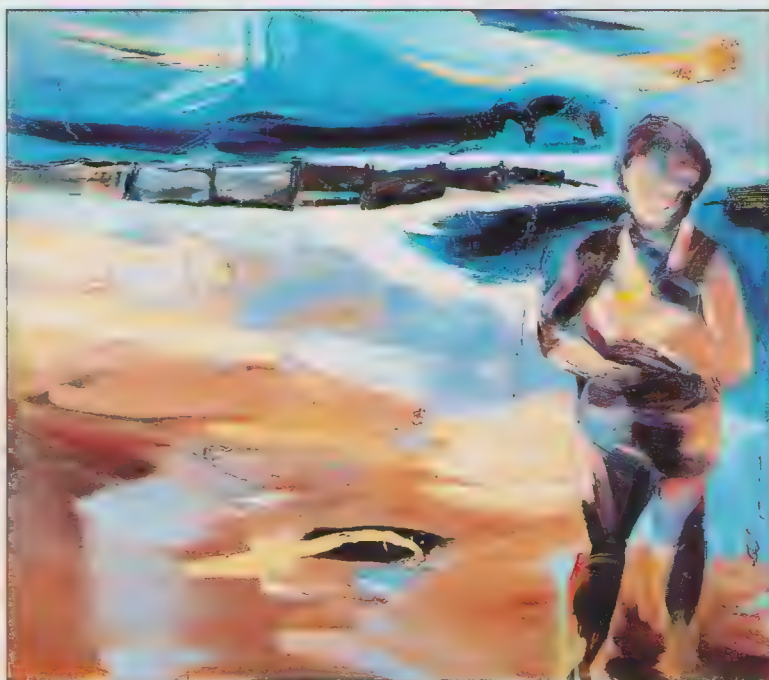
Tel: 0171 6241126

Oil on Canvas

as seen on BBC2

The only exhibition featuring the artists selected for the above
June Redfern and John Greenwood • Ben Johnson • Tai-Shan Schierenberg
Patrick Hughes • Ray Richardson • Len Tabner • John Virtue

11 October - 15 November 1997



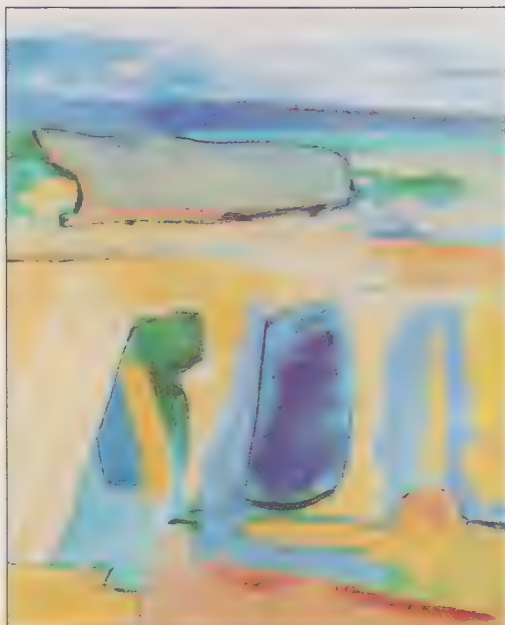
June Redfern, Dusk Comes, oil on canvas, 160 x 180 cm

A book by Hugh Patrick available (published by BBC)

SIMON CARTER GALLERY

23 Market Hill, Woodbridge, Suffolk, IP12 4LX

Tel: 01394 382242 Fax: 01394 388146



"Beach in Normandy", Oil, 20 x 24 ins

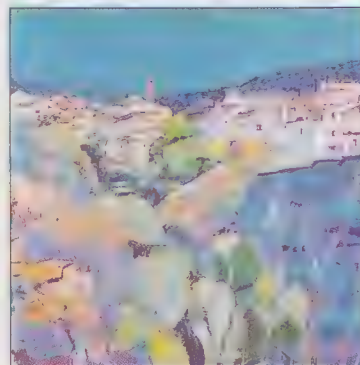
JEREMY FRASER

RECENT PAINTINGS III

28th September – 11th October, 1997

Catalogues available on request

MEDICI GALLERIES



Godfrey Tonks

3–17 October

Ceramics by
Caroline Whyman

7 GRAFTON STREET, LONDON W1X 3LA
TEL: 0171 629 5675 FAX: 0171 495 2997

Rozelle House Galleries

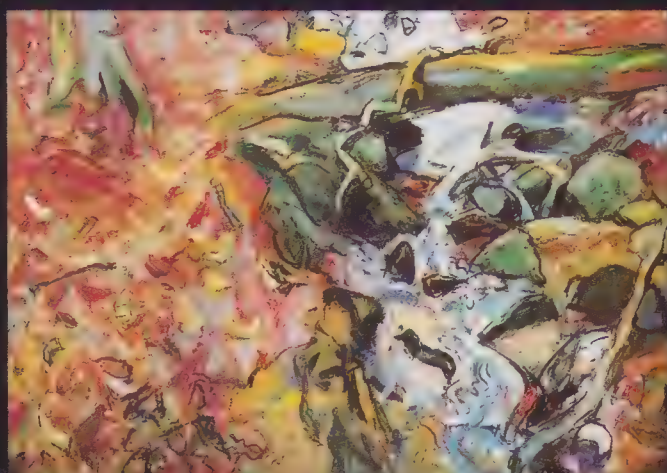
OPENING TIMES
Mon. to Sat. 10am - 5pm
Sun. 2pm - 5pm

St. Kilda Exploreduntil 13th October
Maritime Works from the Collectionsuntil 13th October
Ayr Image Group Photographic Exhibition ...18th Oct. to 16th Nov.
Ongoing Displays Works from the South Ayrshire Collections

Rozelle Park, Ayr KA7 4NQ Tel. (01292) 445447/443708

Visit Crafts at Rozelle ...for individual and unique items by local craftspeople

DUNCAN SHANKS



"Leaves no step had trodden black", acrylic on paper, 43 x 60 inches

New Paintings

THE SCOTTISH GALLERY

16 Dundas Street
Edinburgh EH3 6HZ

6 - 29 October 1997

Tel: 0131 - 558 1200 Fax: 0131 558 3900



The Network Gallery

<http://www.networkgallery.com>

E-mail: info@networkgallery.com

Tel/Fax 01222 350124

Frame courtesy of Bourlet Frames 44 (0)171 724 4837

THE
NatWest
art
PRIZE

NatWest Group

We may make and record your phone calls with us in order to maintain and improve our service.

Awarded for
painting and
drawing and
open to artists
aged 35 years
and under

1st prize
£26,000

10 prizes of
£1,000

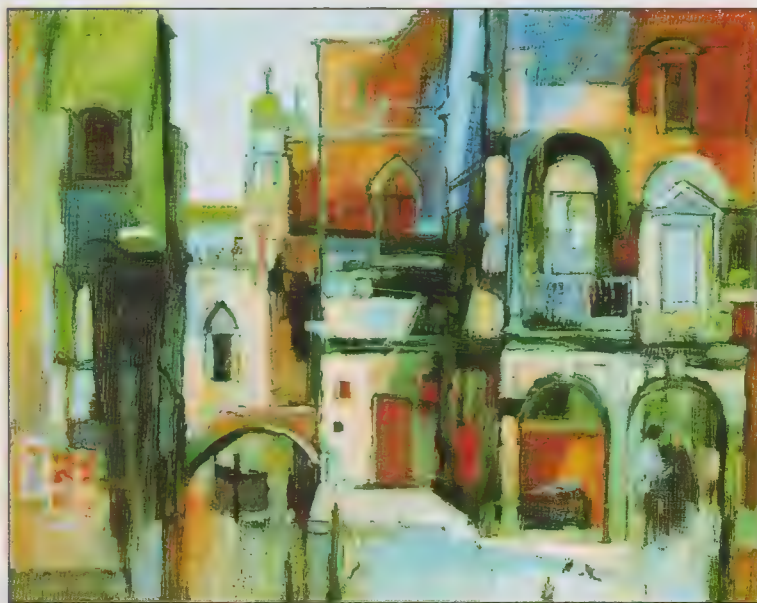
Application
closing date
Friday 16 January
1998

For details
and entry form
telephone NatWest
on 0800 200 400
Monday to Friday
8 am to 8 pm
and Saturday
9 am to 6 pm

JOHN BLOCKLEY GALLERY

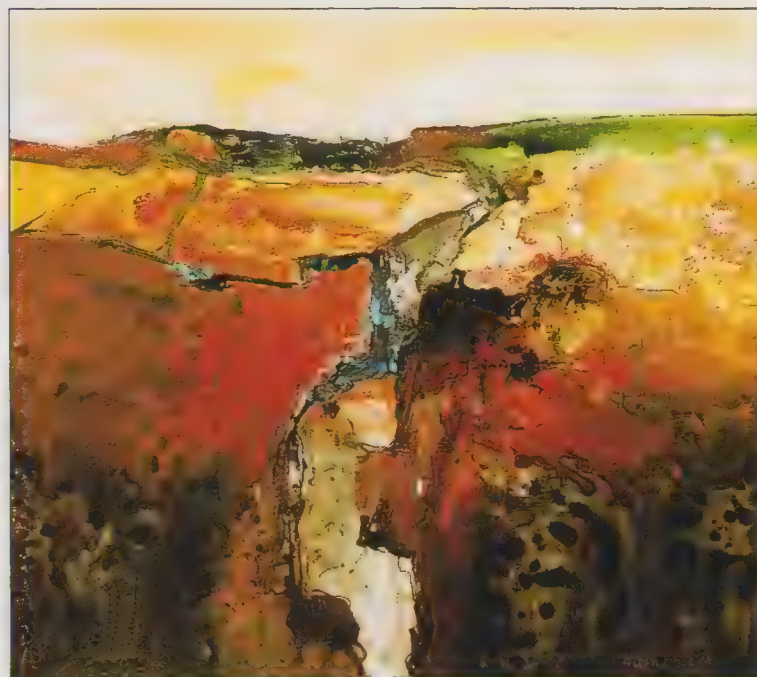
OCTOBER 26 - NOVEMBER 22 1997

MOIRA HUNTLY
JOHN BLOCKLEY



San Barnaba, Venice. Moira Huntly

Oil 16" x 20"



Pennine Road. John Blockley

Acrylic 13" x 14"

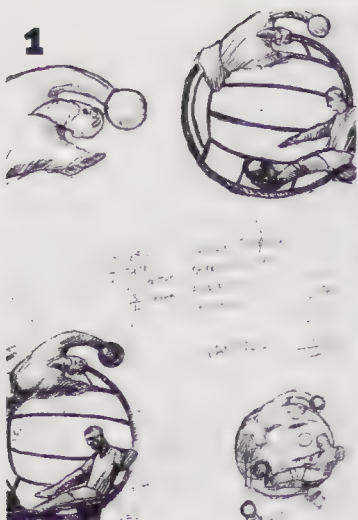
Church Street • Stow-on-the-Wold • Glos • GL54 1BB
Tel/Fax: 01451 832564

Casting in Bronze

Painter Ray Richardson who, as a teenager, was on Spurs' books as a forward, recently completed a sculpture for the Sir Matt Busby Sports Complex in Belshill near Motherwell. Here we trace the sculpture through the process from conception to casting, using the 'lost wax' method, and final installation.



Photographs:
Matthew Leigh



Initial sketches from the first inspiration to more detailed drawings... done on the back of an Indian takeaway menu.



The first clay maquettes are made.



The artist produces clay models of actual size.



The lost wax (cire perdue) process of casting involves the production of two fire-resistant skins between which molten bronze will be poured to form the cast. Here, at Nautilus Fine Art Foundry, layers of rubber have been built up over the finished clay figure in order to make a rubber mould. The rubber is brushed on in liquid form. A plaster jacket is placed over the rubber mould which is then removed from the original clay sculpture.



A thin wax model is made by painting wax inside the rubber mould. The eventual bronze will be identical in thickness and detail to the wax model, which is roughly 5 mm thick and built up in thin layers. When dry the wax is backed by a fire-resistant grog, a mixture of plaster and brick dust. The rubber mould is removed to reveal the grog-mounted wax. Nails are driven through the wax into the grog.



A ceramic, water-based slurry is painted on to the wax. Several layers are applied. Being liquid it is a particularly good treatment for picking up the finer details. The present state of the sculpture is three layers comprising ceramic, wax and grog in which the wax middle layer will be replaced by the metal of the cast.



The whole is fired in a kiln for two days. This firing melts the wax which drains away leaving a thin cavity into which the bronze will flow. The heat also thoroughly dries out the plaster of Paris grog. The nails now serve to keep apart the grog and ceramic skins.

The mould is removed from the kiln and packed into a box of sand to reinforce the ceramic skin which, when the molten bronze is poured in, is placed under considerable pressure. The molten metal is poured in and left overnight to cool thoroughly.



The outer ceramic and grog skins are knocked away from the bronze cast which is then shotblasted in preparation for the removal of air vents and the welding of any holes.



The artist supervises the patination, or colouring, of the bronze, which is first heated and then treated with different chemicals according to the colour required.



Sealing wax is brushed on in order to protect and enhance the patina. The casting process has taken four weeks from start to finish, the final week having been spent finishing the bronze after casting.

Foundry information:

Nautilus Fine Arts Foundry, Unit 2, British Wharf, Landmann Way, London SE14 (0181-692 1309).

AB Fine Art Foundry, 1 Fawe Street, London E14 (0171-515 8052).

Livingstone Art Founders, Maidstone Road, Matfield, Kent (01892 722474).

Meridian Sculpture Foundry, The Arches, Consort Road, London SE15 (0171-639 2553).

The Mike Davis Foundry, St James Street, New Bradwell, Milton Keynes (01908 315841).

LS Sculpture Casting, Southfield Farm, North Lane, Weston-on-the-Green, Bicester (01869 350904).

Morris Singer, Bond Close, Kingsland, Basingstoke (01256 24033).

Burleighfield Arts, High Wycombe (01494 521341).

Lunts Casting Limited, Middlemore Road, Birmingham (0121-551 4301).

Casteck, Unity Works, 42 Vittoria Street, Hockley, Birmingham (0121-233 1334).

Beltane Studios Ltd., 2 Soonhope Farm Holdings, Peebles, Scotland (01721 724888).

Bronze Age Sculpture Foundry, Island Row, Limehouse, E14 (0171 538 1388).

Castle Fine Art Foundry, Hill View, Sandford, Oswestry (01691 610780).

ROYAL OVER-SEAS LEAGUE 14TH ANNUAL OPEN EXHIBITION



John Kelly, *Painted Cow in Tree II*, oil on canvas, 69 x 59 cm

selectors
Ronald Forbes, Susan Loppert, Jock McFadyen, Gary Wragg

EDINBURGH COLLEGE OF ART
Lauriston Place, Edinburgh EH3 9DF
Tel 0131 221 6000

6 - 23 October 1997
10 - 9 Mon-Thurs 10 - 5 Fri 10 - 2 Sat
24 - 27 October Commonwealth Heads of Government Meeting
10 - 5 Daily

Andrew Tiff, *Stuart (After Inghenra)*, acrylic on board, 68 x 63 cm



a discerning showcase for young artists from the UK and Commonwealth



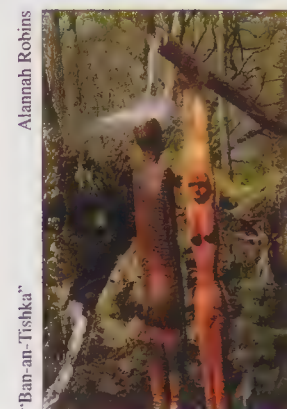
Richard Harris
"Cliff Structure"

The Grizedale Society Britain's Premier Sculpture Trail Prudential Award Winners 1990

In the heart of Lakeland's Grizedale Forest, are over 80 site-specific sculptures. Artists, responding to this special environment, use indigenous materials to make works, some permanent, some ephemeral.

Guide maps, updated annually, enable visitors to find sculptures along more than 9 miles of the Silurian Way.

The Grizedale Society arranges residencies for sculptors, painters, and craft workers whose work is reflected in an exhibition gallery (11-4 daily, admission free). The society also runs the celebrated Theatre in the Forest.



Alannah Robins
"Ban-an-Tishka"

THE GRIZEDALE SOCIETY, THEATRE IN THE FOREST, GRIZEDALE, HAWKSHEAD, CUMBRIA LA22 0QJ TELEPHONE 01229 860291 FACSIMILE 01229 860050 REGISTERED CHARITY 500253

ADAM GALLERY

BATH



'Sailboats at Dusk'

Pastel 9" x 11"

RICHARD CARTWRIGHT

RECENT WORK

17th OCTOBER - 18th NOVEMBER

Phone for illustrated colour catalogue

Adam Gallery 13 John Street Bath BA1 2JL Tel/Fax 01225 480406

HEATHERLEY'S

FULL TIME

TWO YEAR DIPLOMA
IN PORTRAITURE
part time option available

OPEN
STUDIO

FOUNDATION &
PORTFOLIO COURSE

DAY &
EVENING
COURSES

CONTINUING
STUDIES
part time option
available

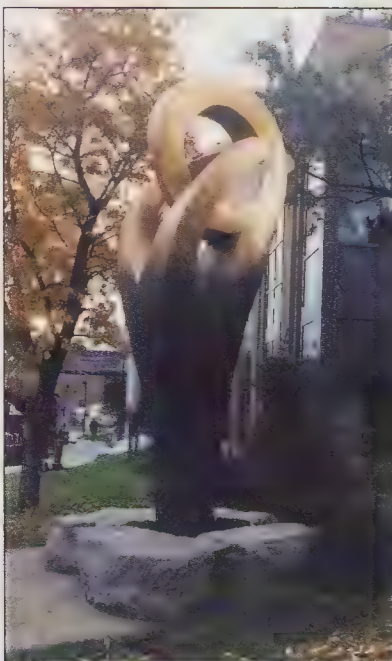
EASTER & SUMMER
COURSES

PART TIME

FOR DETAILS CONTACT:
THE HEATHERLEY SCHOOL
OF FINE ART,
UPCERNE ROAD,
LONDON SW10 0SH
TEL: 0171 351 4190
FAX: 0171 351 6945

The Thomas Heatherley Educational Trust
Limited exists to provide education in the
Arts and administers to the
Heatherley School of Fine Art

Registered Company No. 977615
Registered Charity No. 31287



Annie Harris, 'Circle of Life', 14' high.
Sunny Brook Hospital, Toronto, Canada

Whenever you place a commission with Morris Singer Ltd., you have the confidence of knowing that it has the backing of almost 150 years of experience and many of the great Artists within that time have commissioned the services of Morris Singer. Whether your work is large or small, anywhere in the world, then we will be happy to enlarge, cast, erect on site and provide all of the comprehensive services you would expect from the foremost company. We are very close to exit 6 on the M3.



Morris Singer Limited

Bond Close, Kingsland,
Basingstoke, Hampshire, RG24 8PZ
Tel: 01256 324033 Fax: 01256 844565
Contact: David J Vallance

Nautilus

the fine art foundry
for sculptors seeking
the perfect cast

Master ChaserCharlie Dearing
Lost Wax CasterDesmond Stanley
Welder / ChaserEd Triplow
MoulderRick Lowther
Studio adviserAdrian Bennett

Directed by Paul Joyce
Produced by Finch Seaman

Enquiries: Tel: 01376 343222 or 0181 692 1309

Bronze Age

SCULPTURE CASTING FOUNDRY

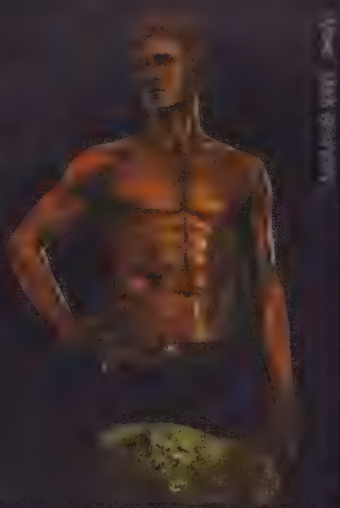
located in London's Docklands within ten minutes of Tower Bridge. Bronze Age offers a unique personalised service to artists using the lost wax bronze casting method.

Since its opening in 1989, Bronze Age has quickly gained a reputation as a foundry that offers a highly personalised, top quality service to artists, at competitive prices. Bronze Age prides itself on a high level of commitment to all its customers, and this is reflected in an ever increasing list of loyal clients, including major names.

In addition, the skilled technicians at Bronze Age are all trained artists, resulting in a practical approach to some of the problems that sculpture can present, whilst retaining an artistic sensitivity and understanding towards each individual piece.

With a host of patinas available, we ensure that our clients' own individual artistic concepts are fulfilled.

Bronze Age Island Row, Limehouse, London E14 7JY
Tel: 0171 538 1388 Fax: 0171 538 9723



CARLA TOLOMEO

Homage to Leonardo



1996, oil on canvas, 30 x 23 cm

1 - 21 October 1997

Monday - Friday 10am - 5.30pm

PETER NAHUM
At The Leicester Galleries

5 Ryder Street, London, SW1Y 6PY Tel: 0171-930 6059 Fax: 0171-930 4678

Forever Young

In the first of a regular column, Rosie Millard pursues the bratpack of young British artists to discover how sharp is the cutting edge.

Right:
Halley's... by
Jorge Pardo
from
'Assuming
Positions' at
the ICA



Below:
Furniture
installation by
Tobias
Rehberger
from
'Assuming
Positions' at
the ICA



Oooh, those Young British Artists. Just when we hear that Tony Blair has ordered up 'seven or eight' pieces of Britpack artistry, presumably to shock the Constables in Downing Street, the 'scatalogical' Sarah Lucas saucily reaffirms her non-establishment stance by (a) refusing (allegedly) to be nominated for the Turner Prize, and (b) exhibiting a toilet at the ICA's 'Assuming Positions' group show. In

homage to Marcel Duchamp, of course. Who did the same trick 80 years ago. So was this a 'tribute'? Or simply derivative? Never mind that, feel the admission figures, particularly after Lucas' lavvy hit the headlines.

The ICA believed 'Assuming Positions' explored "the elasticity of the boundaries between art and fashion ... interior design and advertising." Which is to say that the ICA hoped an exhibition comprising some Conrantesque vases, a collection of groovy furniture and a 'controversial' lavatory would be enough to encourage people to cough up and pour in. Yet the show didn't so much debate the by now somewhat weary crossover between art and everything else, as simply reveal the distance that some of the Britpack have travelled from thought-provoking artists into people more interested in restaurants and interior design. Frankly, the "elasticity of art and design...", blah blah blah, was better explored when Habitat commissioned Tracey Emin a few years ago to design some pillowcases for its Tottenham Court Road branch.

But here we were, at the Institute, faced with a very second-rate exhibition and a hilariously over-written exhibition guide. The obligatory videos, shot by Hilary Lloyd, were presented as 'sculptural installations'. Well, I'm sorry, but they weren't. They were just rather dull video diaries of a club DJ on her way to work. Neither was a spoken version of Pulp's hit *Babies*, screened upstairs, a "manipulation of sexy pop video aesthetics." The captions beside Jorge Pardo's "culturally complex" furniture asked us to make up our own minds as to what it was. But did we really care whether we were looking at a chair or a footrest? You might if you were in the seating department in Heal's, but that's about all.

The best thing by far in the whole show was not by a specific artist but by an advertising company. The 90-second advert for

Blackcurrent Tango was shot in one take (à la the opening of Tim Robbins' *The Player*). Conceived on a hilariously grand scale (hard-sell in an office becomes quasi-religious pilgrimage ending on the White Cliffs of Dover with an RAF fly-by), it could have been a spoof on the nature of commerce. Except it wasn't. What you were watching was the actual advert, made by a real-life advertising company for Britvic. So was 'Assuming Positions' suggesting that artists have transmuted into interior designers, and that it's the advertisers who are now our social commentators? Or that art is really and truly all around us, and there's no point going to exhibitions to find it when you can see it on your telly at home? It was all too post-modern for words.

Meanwhile a more devious take on lifestyle was going on in 'Aspirational Living', a show in London's most recently opened aspirational building, the OXO Tower. Alongside the trippers and the Harvey Nicks bags, 'Aspirational Living', curated by Samantha Denny and Nic Clear, consisted of five installations slyly poking fun at all the things the ICA had been in danger of taking far too seriously. Clearly wishing for a Blackcurrent Tango sort of production budget, Ms Denny explained that what she had really wanted to do with her own installation was to make a video of what life would be like with endless funds. "We'd start the day in a Rolls Royce and cruise around town, then hire a helicopter, things like that. But we only had £1,000 for each installation. So I spent my budget on lottery tickets and put them on the wall."

The thousand tickets in themselves only won a couple of hundred pounds although they made very fetching pink wallpaper. "In the days leading up to the draw I was convinced I'd become a millionaire. It was very exciting," said Ms Denny. Had the aspirational air of the Tower rubbed off on the artists involved

in the show? "We had our opening night in the bar of the Oxo Restaurant," said Ms Denny, "and the staff were dreadful to us. They cordoned us off from everyone else and practically pushed us out." So much for the art-life interchange.

For a crossover that worked I tripped over to catch the last of 'Bad August', the perfectly titled group show at Richard Salmon. Here was advertising as parody, with Nick Alvis-Vega's *Depilate and Excel* showing pink powder puffs (rather than armpit stubble) in a beautiful glass case, while Dana Wyse's witty sachets of Wonderland-style drugs for a range of social problems did a stiff trade for the gallery at £10 apiece. A sample selection: Speak French Immediately (Tricolour-coloured pill enclosed); Dead Goldfish Resuscitation; Be White (Immediately);

Guarantee the Heterosexuality of Your Child; and my particular favourite, Instant Orgasm Pills! Say Goodbye to Embarrassing One Night Stands. From Jesus Had A Sister Scientists.

Next door to all this jollity was Simon Costin's intensely claustrophobic and affecting little room for Loners. The bookshelves were covered up with white muslin, the window offered no view, and the walls were hung with kitchen knives, each one bearing the insignia LONER carved onto the blade. The door to the room was studded with hundreds of naked razor blades. Outside the room was a birthday cake with one candle.

It was the sort of display which might have cast light on the spooky case of Stephen Milligan, the Conservative MP for Eastleigh who was found dead a couple



Above: Dance Floor by Piotr Uklanski from 'Assuming Positions' at the ICA

Left: Furniture installation by Tobias Rehberger from 'Assuming Positions' at the ICA

of years ago in a 'compromising position', which included black stockings and a tangerine. Harland Miller's vast *Painting For Steven Milligan*, with its blue-tit pecking open an uncollected milkbottle, neatly encapsulated the affair's collision of suburban morality and morbid fantasy while neatly side-stepping sensationalism. Upstairs, Miller's ten-foot high *International Lonley Guy* (sic) was having a muscularly joyless wank while also displaying a pretty spectacular line in figurative painting. Alongside the painting was an excerpt of a text by Miller which read like a thriller and could or could not have shed light on the situation. Murder; suicide; social marginalisation; chemical panaceas. On a sunny day, 'Bad August' was refreshingly chilly.

Rosie Millard is the BBC's Arts Correspondent



Two video grabs from the spoken word version of *Babies* by pop group Pulp, directed by Pedro Romhanyi



Telling Tales

Five contemporary

of self
of nation
of art

Indian women artists

AYISHA ABRAHAM
ANITA DUBE
SHEELA GOWDA
RUMMANA HUSSAIN
PUSHPAMALA N

until 9 november


VICTORIA
Art Gallery

Victoria Art Gallery
Pulteney Bridge, Bath
01225 477772

Tuesday to Friday
10.00 - 5.30
Saturday 10.00 - 5.00
Sunday 2.00 - 5.00
Admission free

ALISTAIR MACIATYRE

25 OCT - 13 DEC

TURNPIKE GALLERY

CIVIC SQUARE LEIGH WN7 1EB

TEL: 01942 404469

FAX: 01942 404447

EMAIL: tmgal@global.co.uk

WIGAN

OPENING TIMES: MON THURS FRI 9.30AM-5.30PM TUES 10AM-5.30PM WED 9.30AM-5.00PM SAT 10AM-3PM

Graduate
Post-Graduate
Part-time

CITY AND GUILDS
of
LONDON
ART SCHOOL

PAINTING *Sculpture*
ILLUSTRATION *Printmaking*
DECORATIVE ARTS *Conservation*
LETTERING *Gilding*
CARVING *Restoration*
LIFE *Drawing & Modelling*
FOUNDATION COURSE

124 Kennington
Park Road,
London SE11 4DJ
Tel: 0171 735 2306
Fax: 0171 582 5361

AMOS YASKIL



1st British Exhibition

October 4th - 1st November

Original Oils and Graphics

PARKVIEW FINE PAINTINGS, 24 The Mall, Clifton, Bristol, BS8 4DS

Tel: 0117 970 6265 Fax: 0117 970 6268 E-Mail: parkviewpaintings@compuserve.com

Find us at: <http://ourworld.compuserve.com/homepages/parkviewpaintings/>

City of

LONDON
ART
Fair

at Armoury House
39 City Road, E.C.1.

Preview: Wed 15th Oct, 6 - 9pm
Adm: £10

Open: Thurs/Fri 11 - 8
Sat 11 - 6, Sun 11 - 5
Adm: £6 inc Catalogue & Re-entry

leading galleries offer for sale
a wide selection of
art in 2 & 3 dimensions

16 - 19

October 1997

Penman Art Fairs:

01444 482514



"I think my love for the mechanics of things comes across in my work, as my paintings do resemble blueprints in their precision and balance."

According to some painting is dead. Does that make 25-year-old Rosie Snell a necrophiliac? Should the vice squad be alerted? Answers on a postcard to the *Sunday Times*. Meanwhile, read on about the afterlife...

There is something appealing about trains, even 170 years after their first appearance they still manage to hold our fascination. But then I've always been drawn to the architecture of technology, the harsh verticals and sweeping curves seem to enhance the landscape rather than detract from it.

When I was at school I believed I would follow in my father's footsteps and pursue a career in engineering, as maths and physics were my best subjects. I even joined a model engineering evening class where I designed and made an oscillating engine with a boiler to run it. I think this love for the mechanics of things comes across in my work, as my paintings do resemble blue-prints in their precision and balance.

I spotted the cargo tanks depicted in *Sidelined* when I was travelling to London. My train slowed as it came into Ipswich station and, as fortunately I had my camera with me, I snapped happily away out of the window.

I usually work this way – initially taking photographs which I then use to construct a drawing back in my studio. This allows me to travel light and to capture things instantaneously.

Once I have worked out my composition on the drawing I am ready to scale it up on to calico-covered panel for painting. I usually work on a large scale – my paintings average six feet by nine feet – which gives the viewer a sense of immediacy and enables me to work in a very detailed and meticulous way, but I also believe this scale suits the bold subject matter which needs space to create the same impact on the viewer as the real thing did on me.

A week later I decided to go back to Ipswich as I was curious to know more about these particular cargo trucks. After

a couple of phone calls I managed to gain access to the sidings. The guard informed me that the trucks had been abandoned years ago and there were no plans to scrap them, which pleased him as over his years working at the sidings he had become a keen watcher of wildlife and the trucks attract birds and even foxes and badgers. So the scene became a sad one: once, these trucks had had a definite purpose speeding the length of the country to transport their cargo but now they were left forgotten in a siding.

I constructed the composition for *Sidelined* with these emotions in mind, placing the trucks in isolation on the horizon with the tracks of the main lines passing in front, carrying trains to many destinations. As I left this scene devoid of life, the obsolete trucks became imbued with their own personality conjuring up emotions of loneliness and longing.

I think this painting reflects aspects of our own society's preoccupation with individual achievement, where the price of failure is to be permanently sidelined.

'The Lie of the Land', an exhibition of Rosie Snell's new paintings, is at Paton Gallery, 282 Richmond Road, London E8 (0181-986 3409) from September 26 to October 26. Sidelined, 9 feet by 5.5 feet, costs £5,200 inc vat. Price range: from £250 (etchings) to £5,500.

Matthew RADFORD

An artist's diary

Matthew Radford paints the city and, in the process, dispels rumours started by the blind that only video, the internet, computer imaging or a colour photocopying machine with ink-jet printer can be used to interpret modern life.



From the moment I wake up it starts ... my family around the breakfast table ... out into the street ... passing strangers ... glimpses of other lives coming nearer and disappearing into space. Some familiar, some unknown, always moving, changing. A winding staircase of lives coming and going. The work I make is triggered by this kaleidoscope of visual experiences.

I lived in New York for ten years. There was always a strong sense that the important issue was not the materials you chose but whether you could transform and give them meaning. It was as if the sense of linear history was no longer relevant for art. This was important because I always felt that I chose painting because it appears to offer endless possibilities of mediating between myself and life at the end of the 20th century. Painting in this way carries with it the problem of a great quantity of historical 'baggage' for the artist and the onlooker, but that is fine. What human action doesn't? So I use painting and it uses me.

When I walk in the crowd, thoughts come racing around my mind about the way we live, our environment, our relationships, our highs and lows, our diseases, our pleasures ... and I hope that somewhere, trapped and living in the marks I make, these thoughts and sensations will permeate through to the viewer. There are qualities in paintings which are not instantly apparent and which lie buried until viewers become more familiar with the works such that these latent aspects reveal themselves.

The paintings that I have worked on for the past few years remind me in some ways of fingerprints – all different and yet all recognisable as fingerprints. They are built from the debris of my experience like footprints from the body, never coming close to equalling the real thing but showing that it has been there.

Painting works across time better than it does at any one point and is, therefore, a wonderful net for capturing equivalents of our complex life. For me the magic in painting is what you are able to do with the magic, not the mere display of the hat, the white glove and the wand.

The crowd provides me with a constantly changing parallel in painting – I can put something in, take it out, move it across *et cetera*, and all these actions have a direct relationship to the 'subject'.

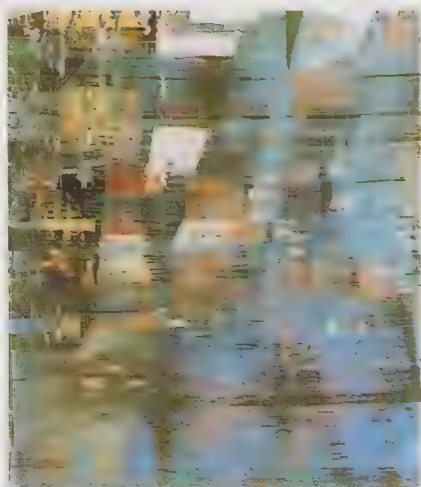
The means I employ are quite simple and straightforward. I use nine colours plus black and white, and pre-mix colours in paper cups before I begin work. I don't



Autumn
 1996, oil on canvas,
 92 x 100



Winter
 1996, oil on canvas,
 92 x 100



Spring
 1996, oil on canvas,
 92 x 100

like interrupting the process and action of painting by mixing colours. I would rather start from the beginning again. I work on many things at once. All of the information I need is within the materials, the great difficulty is finding it.

When I was young I used to spend hours swinging on the front gate of my grandfather's house watching people passing by in the street. Not much has changed except that painting is now the gate.

I am bored with people who feel there are only certain directions available to artists now. Artists are very much like cities, towns and villages, some great and sprawling, some clinging to the hillsides, some boring and ordinary and some in the right place at the right time. Surely it is the diversity of means and minds that make our age so exciting.

Matthew Radford's new paintings are presented by Houldsworth Fine Art at Todd Gallery, 1-5 Needham Road, London W11 from November 6-29. Matthew Radford is represented by Houldsworth Fine Art (0181-969 8197) who keep his paintings in stock.

Opposition
 1996, oil on canvas,
 116 x 140



Opposition
 1996, oil on canvas,
 116 x 140

the Art World Directory

1997/98

Contents

Make sure your organisation is listed in the 1998/99 Directory. Send for entry details now.

CALENDAR OF 1997/98 EXHIBITIONS	15	ARTS MANAGEMENT AND PROMOTION	187
FAIRS AND FESTIVALS	38	Includes Advertising Services, Art Consultants, Art Management, Digital Graphics, Electronic Services, Information Services, Marketing Services & PR, Public Art Agencies	
COMPETITIONS	42	ART SERVICES	
LONDON COMMERCIAL GALLERIES	49	Conservation & Restoration	194
LONDON PUBLIC GALLERIES AND MUSEUMS	73	Insurance	195
REGIONAL GALLERIES		Fine Art Printers	198
Town to County index	79	Founders	205
Main listings	88	Framers	208
SCOTTISH GALLERIES		Materials	212
Town to County index	128	Packers & Shippers	217
Main listings	129	Photographers	220
WELSH GALLERIES		Space for Hire	224
Town to County index	143	PUBLISHING AND EDUCATION	227
Main listings	144	Includes Bookshops, Book Publishers, Courses, Magazines, Tours	
IRISH GALLERIES		COMMERCIAL GALLERIES BY MEDIA	
Town to County index	152	Applied Art	234
Main listings	153	Artists' Books	234
PRINTS AND PRINTMAKING	159	Ceramics	234
Includes Print Publishers Dealers, Print Workshops.		Crafts	235
AUCTION HOUSES	164	Decorative Art	236
ART IN COUNTRY HOUSES	165	Drawing	236
SCULPTURE PARKS	170	Furniture	237
Includes Sculpture Parks, Sculpture Workshops		Glass	237
ART SOCIETIES AND ORGANISATIONS	174	Jewellery	237
REGIONAL ARTS BOARDS	184	Painting	237
		Photography	237
		Prints	237
		Sculpture	242
		Textiles	243
		Wood	243
		COMMISSIONED ARTISTS	246
		ARTISTS' INDEX	260
		GENERAL INDEX	292
		ADVERTISERS' INDEX	318

ORDER NOW FROM ART REVIEW
OVER 300 PAGES
JUST £9.95



like a national yellow pages for the arts.

Artists Newsletter
September 1997

ORDER FORM - Complete and return to: Art Review, FREEPOST London EC1B 1DE

Please send me _____ copy(ies) of the Artworld Directory 1997/98 @ £11.45 per copy (inc. p&p).

I enclose my remittance for £ _____ made payable to Art Review.

Please debit my ☐ ACCESS ☐ VISA ☐ AMEX card in the sum of £ _____

Card No: _____ Expiry date: _____

Name on card: _____ Signature: _____ Date: _____

Name: _____ Address: _____

Postcode: _____

GUARANTEE
If you are not fully satisfied with the new edition simply return it to us within 14 days of receipt and we will refund your payment in full.

THE REEL POSTER GALLERY



2001: A Space Odyssey (1969) Original US 41 x 27 in. 104 x 69 cm. Style D

Original Vintage Film Posters

Catalogue subscription £50. Exhibition of Sixties Film Posters, 23 Sept 97 until 23 Dec 97. Open Mon - Sat 10.30-6pm.

Film Posters of the Sixties - The Essential Movies of the Decade. Published by Aurum Press. 14.95+p&p.

THE REEL POSTER GALLERY, First Floor, 22 Great Marlborough Street, London, W1V 1AF

Tel: 0171 734 4303. Fax: 0171 734 4260. www.reelposter.com



Bill Posters...

... are innocent fun. Allie Barnicoat suggests what to look for and where to buy posters of all periods and by the greatest artists.

Posters were originally printed on poor quality paper as announcements and pasted on walls with a life expectancy of eight weeks. They were never intended to be displayed in galleries. However, they quickly became highly collectable, and posters of fin de siècle Paris, such as those by Chéret (1836-1932), the acknowledged master of poster art, were printed in small format in Roger Marx's five-volume *Les Maîtres de L'Affiche* (1895-1900). Later the sensational works of Mucha (1860-1939),

Toulouse-Lautrec (1864-1901), Steinlen (1859-1923), Cappiello (1875-1942) and E. McKnight Kauffer (1890-1954) all became highly collectable.

Posters are still avidly collected today by buyers from auctions, galleries and dealers, ranging from those by known artists and designers, such as Hockney and Villemot (1911-1989), to those bought by collectors interested in specific themes such as sport, whose subjects include golf, skiing, motor racing and cycling. Among

Paper conservator:

Thomas Milne, Commerce House, Wickhambrook, Suffolk CB8 8XL (01440-820 666)

Dealers:

Barclay & Sampson Ltd., Fulham (0171-731 8012); Posters for Collectors, Putney (0181-788 8348); Cinegrafix Gallery, 4 Copper Row, Tower Bridge Piazza, SE1 (0171-234 0566); Flashbacks, 6 Silver Place, W1 (0171-437 8562); The Reel Poster Gallery, First Floor, 22 Great Marlborough Street, W1 (0171-734 4303); Vertigo, 29 Bedfordbury, WC2 (0171-240 8322)

Auction houses:

Christie's South Kensington (0171-581 7611); Onslow's (0171-371 0505); Bonhams (0171-393 3952/51); Phillips (0171-468 8212); Sotheby's (0171-408 5894); Frederic Lozada Auctions, Paris (00 331 46 37 32 94)

the travel subjects are airlines, shipping, railways and London Underground. Drink, food and cookery are also popular themes, as are theatre, music hall, dance and film. Psychedelic and pop posters of the 1960s and fashion and design styles such as Art Nouveau and Art Deco are likewise important subjects and periods identified by collectors.

Christie's South Kensington hold several poster sales a year: two devoted to 19th- & 20th- century posters, two exclusively for film posters and two Pop Memorabilia sales that deal with psychedelic and pop posters. According to Richard Barclay, Christie's consultant for 19th & 20th century poster sales, it is turn-of-the-century French posters and 1920s-30s British Rail posters which are the most popular. A Man Ray London Underground poster sold for £26,400 in 1994, whilst the most expensive poster sold at Christie's was a Charles Rennie Mackintosh for £68,200 in 1993. Barclay has noticed a strong interest in skiing posters, of which there will be a sale in February 1998: these are often resort led. However, travel posters are also bought for their fine graphics, particularly those by Roger Broders which have sold for under £1,000 to over £3,000. Barclay feels confident that posters by artists such as Lautrec and Mucha, considered works of art, will continue to hold their value as will posters by most known poster artists. He advises new collectors to look first at the poster's graphic quality, then at the designer's name and finally at the poster's condition and rarity.

**Anon,
Daniel
Hechter,
Paris 1970s,
45x30ins,
Posters for
Collectors,
£800**

art REVIEW

**SUBSCRIBE
NOW**

Phone our credit card hotline on 0171 - 236 4880 or simply
complete the coupon below and return **FREEPOST** to us.

*Please enrol me as an Art Review
subscriber as follows:*

- ☐ One Year Subscription @ £36.00
- ☐ Two Year Subscription @ ~~£72.00~~ - **£59.50** (save £12.50)
- ☐ Three Year Subscription @ ~~£108.00~~ - **£79.50** (save £28.50)
- ☐ I enclose my cheque payable to Art Review for £ _____

☐ Please debit my ☐ Visa ☐ Amex ☐ Access Card

Card No.

Expiry Date

Name on card _____

Signature _____ Date _____

Name _____

Address _____

Postcode _____

Send this form to:

Art Review, Freepost, London EC1B 1DE

The above offer is limited to UK subscriber addresses only.
Europe £48 USA \$79 Canada \$85 Rest of the World £48

GALLERY^{the}

Manchester's ART HOUSE



"Deck of Cards"

canvas, 12" x 10"

"SMALL PICTURES"

An exhibition of new works by

E.B. WATTS '97

Friday 24th October - Saturday 8th November



"Cats in Red Wheelbarrow"

canvas, 16" x 12"

131 Portland Street
Manchester M1 4PY
Tel: 0161 237 3551 Fax: 0161 228 3621

OPENING TIMES

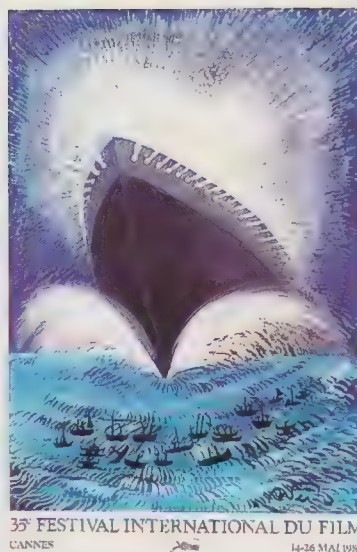
10 - 5 Monday to Friday, 10 - 7 Thursday, 10 - 4 Saturday

Onslow's, a small specialist firm of auctioneers, hold collectors' sales dealing in posters and transport-related material twice yearly. Established in 1984, Onslow's speciality is English travel, early shipping and air travel posters. They also deal in war propaganda and World War II home front posters such as those by Fougasse. John Jenkins of Onslow's told me that there is strong demand for good quality material relating to railways, travel and winter sports and points out that you do not have to spend a fortune to secure a collection of decorative posters, which are often less costly than artists' prints. Onslow's, like many poster dealers, keep archival records of all posters sold and are happy to help and advise new collectors. Bonhams, Phillips and Sotheby's also hold poster sales.

Film posters are a different genre from other advertising posters, the most expensive to date being for *The Mummy* (1932) starring Boris Karloff, which sold for \$452,000 this year at Sotheby's New York. One of the first dealers to sell film posters in London over 20 years ago was Greg Edwards, whose Cinegrafix Gallery contains a stock of rare and original film posters from 1902-1997 costing £10-£3,500 and has a steady following of collectors going back over 15 years. It is with a pioneering spirit that Cinegrafix is trading in an area still relatively undeveloped, although the gallery does attract a healthy tourist trade, and it would be a pity not to visit if you are interested in film posters.

There are several specialist film poster shops in the West End, including Tony Nourmand and Bruce Marchant's highly professional The Reel Poster Gallery, which deals in the best film posters from Westerns to Science Fiction and Hollywood classics to '60s and '70s cult titles, which will undoubtedly hold their value. Tony and Bruce have helped several clients form collections, such as one focused on Chaplin, now worth a

Right:
35e Festival
International
du Film
(1982),
33x25ins,
by Federico
Fellini. The
Reel Poster
Gallery,
£180



Above:
Cabaret/
Kabaret
(1972), Art by
Wiktor Gorka.
The Reel
Poster Gallery,
£950

considerable amount of money. The gallery sells posters from £100 upwards but most sell in the £250-£600 range. The most popular are those from the '60s, currently the subject of an exhibition being held at the gallery. Since all film posters before the early 1980s were folded, creases are unavoidable, but Tony believes that this is part of the posters' charm and history. Other places where you can buy film posters in the West End are Vertigo and Flashbacks.

Liz Farrow, who used to own the well-known shop Dodo in Westbourne Grove, now runs two stands, one at Alfie's Antique Market, Church Street, NW8

Introductory bibliography:

Barnicoat, John: *Posters: A Concise History*, London, Thames & Hudson World of Art series, reprinted 1997
Edwards, Gregory J: *The Book of the International Film Poster*, London, Tiger Books International Ltd., 1988
Marsh, Graham & Nourmand, Tony, Eds.: *Film Posters of the '60s*, Aurum Press, 1997
Weill, Alain: *L'Affiche dans le Monde*, Editions Aimerie Somogy, Paris, 1991

(Tuesday-Saturday) and the other at Portobello, in the basement of 288 Westbourne Grove (Saturdays only). Liz has been dealing in posters for over 30 years and holds stock from £35-£1,000 but mostly sells in the £200-£400 range. She also deals in advertising ephemera. Specialising in 19th and 20th century posters (mainly French) and excluding film or war subjects, she particularly enjoys sourcing posters for collectors. Another source of vintage posters is Barclay & Sampson Ltd. in Fulham, who deal by appointment.

Posters are usually sold either backed on linen (especially in the USA) or on conservation paper, particularly if they are in a fragile condition as this makes them easier to transport. However, some dealers will recommend that a poster which is in good condition should be left as it is. Posters to avoid are those with holes or major losses, unless the example is so rare that there is unlikely to be another opportunity to complete a collection. Small tears at the edges which can be restored if the poster is lined should not detract too much from the poster's value and can be viewed as part of its history. If a poster is readily available this will be reflected in its price: the rarer a poster is, the higher the price regardless of its condition. As with all works on paper, posters should be displayed out of direct sunlight under glass, which ideally should be UV-filtered. A good paper conservator such as Thomas Milne will help to ensure that your posters are kept in the best possible condition.

I run Posters for Collectors, based in a riverside area of Putney and stocking a continuously changing selection of decorative vintage posters from the 1890s-1970s, ranging in price from £150 to £1,500. These can be viewed by appointment from Tuesday to Sunday (0181-788 8348).

Forthcoming Poster Sales 1997:

1 Oct: Onslow's Poster Sale, 1pm,
The Carisbrook Hall, 63-79
Seymour Street, W2
2 Oct: 19th & 20th Century
Posters, 10.30am and 2.00pm at
Christie's South Kensington
11 & 13 Nov: Frederic Lozada
Auctions Sale, 11am & 2.30pm,
Small Hall, Chelsea Town Hall,
Kings Road, SW3

ana maria pacheco

some exercise of power

Two major sculptural works and prints from this individual artist



Acrobats, Sculpture, polychromed wood (detail), 1983



Some Exercise of Power, Sculpture, polychromed wood (detail)

13 September - 25 October 1997

Wrexham Arts Centre, Rhosddu Road, Wrexham. LL11 1AU

Tel: 01978 261932 Fax: 01978 361876

Open 9.30 - 6.45 Monday to Friday 9.30 - 5pm Saturday



Wrexham Arts Centre receives financial support from the Arts Council of Wales



Bert Isaac. *Mining Area*, water-soluble media, 30" x 36", £750

SHOWCASE WALES

Wales' top artists

THE MUSEUM OF MODERN ART, WALES

Heol Penrallt, Machynlleth, Powys, SY20 8AJ Tel: 01654 703355 Mon - Sat 10-4 Admission Free

Royal Over-Seas League Autumn Exhibitions 1997

Behind Closed Doors:

Paintings by Lesley Banks

In association with Cyril Gerber Fine Art, Glasgow

30th September - 20th November

Daily 10.00 - 6.00pm

Over-Seas House, Park Place,
St James's Street, London SW1A 1LR
Tel: 0171 408 0214 x219 Fax: 0171 499 6738

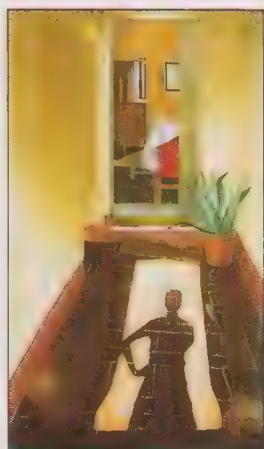
Out in the Midday Sun:

Works by Marika Borlase

6th October - 28th November

Daily 10.00 - 6.00pm

Landings Gallery, Royal Over-Seas League,
100 Princes Street, Edinburgh EH2 3AB
Tel: 0131 225 1501 Fax: 0131 226 3936



Lesley Banks, "Looking In", oil on canvas, 10 x 20.5 cm



Marika Borlase, "Immaculate Deception", mixed media, 38 x 25 cm

SOUTHWARK FESTIVAL

4 - 18 October 1997

An exciting programme of contemporary art exhibitions and events

Exhibitions include

Regeneration - a group show at Price Waterhouse

Printing in the Pink - a printmaking exhibition at the Financial Times

Viewing Now - an exhibition by Portuguese artists at Cottons Atrium

London's Larder - a celebration of food at Pizza Express

Open Studios Weekend and much more

Come and discover Southwark



For a Festival brochure phone:

0171 403 7400

Southwark Festival

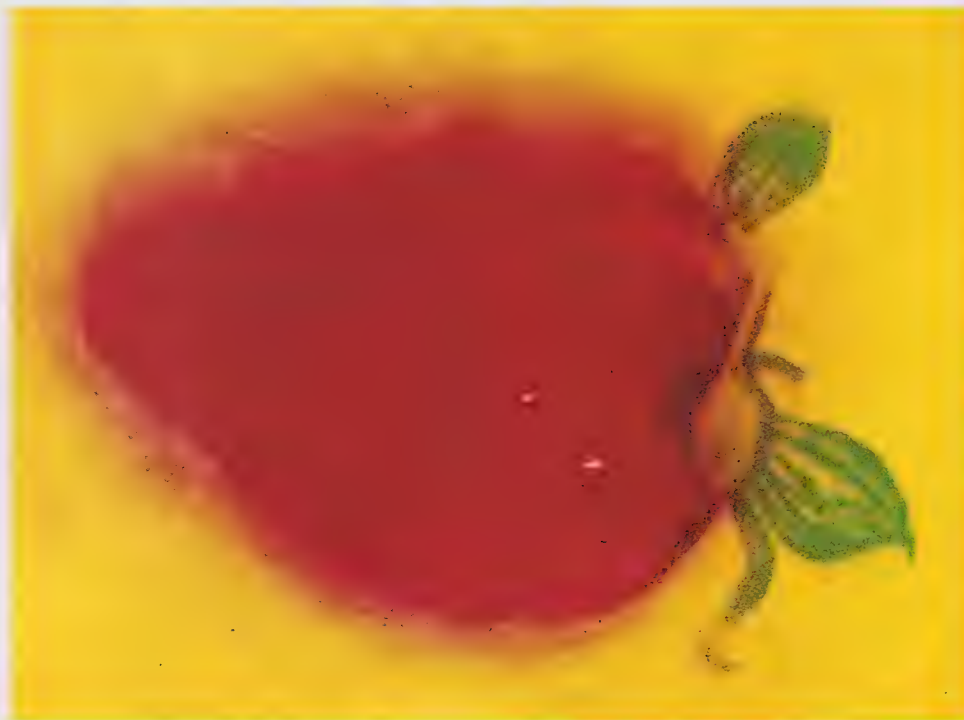
6 Southwark Street

London SE1 1TQ

Nearest Tube: London Bridge



LEO VERHOEVEN



Strawberry
by Susie Perring,
aquatint,
8"x10", ed 100.
Half Moon
Printmakers, SE24
(0171-733 9166)
£75

**Figure with Brick
Pattern** by
Charlotte Hodes,
etching,
47x56cms, ed 10.
Culford Press, N1
(0171-241 2868)
£250

New prints



Left: Trafalgar Square by
Tom Flint, etching on steel,
34"x27", ed 75.
Arcturus Fine Art, W1
(0171-495 6969) £220



Untitled monotype No 26
by Mimmo Paladino,
159x226cms.
Alan Cristea Gallery, W1
(0171-439 1866)
£20,000





Above:
Bath Circus I by
Anne Desmet,
wood engraving,
reproduced actual
size, ed 40.
Duncan Campbell
Contemporary Art,
W8 (0171-937
8665)
£110 unframed

*Lella in the
Morning* by Anita
Klein, drypoint,
15"x16", ed 20.
Greenwich
Printmakers, SE10
(0181-858 1569)
£90 unframed



Left: *Green Sky,
Pink Rock*
by Tom
Hammick,
lithograph,
30"x22", ed 35.
Capital Prints,
N16 (0171-704
6808)
£300

Right: *Lost Lion*
by Hannah Swain,
hand-coloured
etching,
39x49cms,
ed 125.
CCA Galleries,
W1
(0171-499 6701)
£125



Art under £1,000

Artists still feel, maybe rightly, that they have to show their work in London to get noticed. Many buyers still feel that the only place to buy is in the south. So, when *Art Review* asked me to write this piece I was delighted to be given the opportunity to highlight some of the wonderful talent there is and always has been in the north.

Although giddy with excitement at having up to £1,000 to spend on artworks from a number of places, I soon started to become stressed by the idea. I am forever trying to encourage people through the doors of my own and other galleries by saying repeatedly that original doesn't have to mean expensive. There are plenty of wonderful works of art going for not much more than the cost of a framed poster. But now here I was, with a magic cheque book. Granted a more generous budget I found myself able (and thus wanting) to buy more expensive works, normally beyond my reach. This said, I still nearly plumped for a moody black and white landscape etching for £11 from The Ark at Kirkburton near Huddersfield. The Ark is a small shop, packed with a gorgeous array of high quality crafts and pictures. I enjoyed myself immensely, occasionally chatting with the assistant who was happy to advise me where else might be of interest.

My next port of call was in Holmfirth at Sanderson, George and Peach, a relatively new gallery, two of whose proprietors are practising artists. Here I was greeted with a glass of Chardonnay! Again, a very full gallery with a diverse mix of work but with a more even balance between art and craft. I chose two items here but could have chosen far more. I

Karen Sherwood runs the Cupola Gallery, 178a Middlewood Road, Sheffield S6 1TD (0114 285 2665).

Karen Sherwood enjoys a fantasy shopping spree in West Yorkshire.

very much liked Jo Aylward's untitled abstract oil on board in cool muted colours. A snip at £140. Also a bolder work, more 'primitive' in style, *Disley Garden* by Susan Mason for £130. Another snip! But in the end I went for a quirky sculpture, *Horse and Rider* by Anna Noel, for £400, and, at the same price, a hand-coloured gelatin silver print photograph by Andrew Sanderson: *Ten Mandarins* is a simple still-life study, the mood of which captured my imagination.

Time was of the essence and my bank balance was rapidly dwindling. The Lupton Square Gallery was next, much recommended and just around the corner in Honley. I was told the door might be locked. Finding this to be the case, I rang the bell and was taken by Geoffrey Harrop round the back to his lovely old house. After coffee, I was given a whirlwind tour of the gallery before being left to look round more slowly. What a store of delights! Too much choice and too much to see (and I thought my own Cupola Gallery had a varied selection). The Lupton Square Gallery has three floors of painting, printmaking, sculpture and pottery. The work on show ranges from almost traditional watercolour landscapes to gestural abstracts, from paintings by local artists to Hodgkin, Matisse and Frink. I loved it but could not make a decision. I needed to camp down for the night. I wanted to go for lesser-known artists and there were a few whose work I recognised but in the end I opted for a Victor Pasmore print, *Magic Eye 3*, for £480 and a kinetic sculpture made out of scrap metal by local artist Mick Kirkby Geddes called *Pecky the Automated Chicken* (named by the school children who co-authored the piece) for £325.

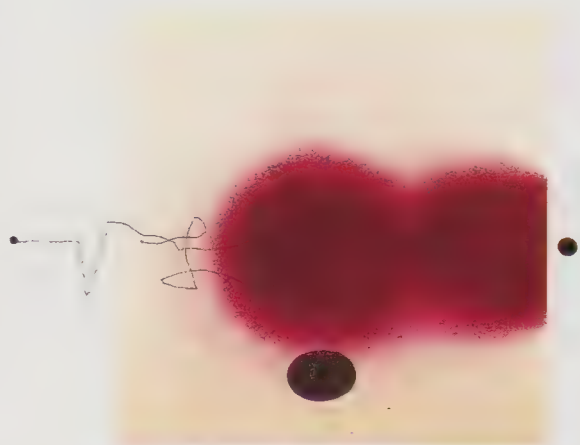
Next, I headed back towards Sheffield to visit the Shimrod Gallery in Oughtibridge. This is an unusual place



Above: *Horse and Rider*
Anna Noel. Cupola Gallery. Sheffield
£400



Above: *Magic Eye 5* by Victor Pasmore, 1995.
Lupton Square Gallery. Honley. £480



Above: *Magic Eye 3* by Victor Pasmore, 1995.
Lupton Square Gallery. Honley. £480

(with a coffee shop attached) run by Debbie and Greg, a stonecarver and resident artist. The interior is painted a rich midnight blue. Again a real mix of work, this time with an emphasis on sculpture. It was here that I chose my most expensive piece – a scrap-steel angel with a face you have to puzzle out and tiny curious hands, by Dharmacari Sahaja for £980. Very powerful.

Next, home. I finally made it back to Cupola and went straight to bed. In the morning I began to wonder what I could buy from me. As with all the other galleries I visited, Cupola contains a great assortment of artworks (as well as having ten themed or solo exhibitions a year). So, choosing was going to be difficult yet again, though I do have some favourite artists. One of these is Lyn Hodnett and I

chose her *Woman with Boat* at £750. I have some cheaper pieces of hers but, under the circumstances, I decided to splash out! I just look at this painting and think 'I know how you feel' (up to your thighs in it!). My other choice couldn't be more different: a completely white, untitled piece by Suzi Withington showing a plain border enclosing a field of ripples. I find it intriguing and relaxing. It measures 6' x 4' and costs £600.

Cupola is committed to broadening the ground roots level of interest in arts and to that end shows a lot of cheaper priced work although there is always a range. We like to provide a warm, relaxing but lively environment which encourages people to spend time looking at artworks.

I visited only a few galleries very close to Sheffield and found more than enough

to spend my allotted money on. These places were warm and friendly and bursting with well-priced, original hand-made artworks. It astounds me that they are not bursting with people as well. The reason for the huge variety of styles to be found in these galleries is that no-one wants to disappoint any customers/visitors who may have travelled a considerable distance to visit them. We are all aware that there is not a concentration of galleries in one particular area and therefore any specialisation may limit our appeal. Confusing for the buyer? Never! Visiting these galleries is like a lucky dip in an Aladdin's cave. You don't know what you are going to find, but you do know you'll find something gorgeous! You may have to spend a little more time travelling in order to find the art you want but it will be worth it.



Woman with Boat
by Lyn Hodnett
£750
by Dharmacari Sahaja
£980
by Suzi Withington
£600

Art

under
£1,000

Copy deadline
(incl. amendments)
for November 1997
is Wednesday
7th October.

TO ADVERTISE,
contact
Alistair Rogers or
Adam Bates
on 0171-236 4880



LYNNE STROVER GALLERY
23 High Street, Fen Ditton,
Cambridge CB5 8ST

MARY STORK

12 October – 26 October 1997

Daily 10 am - 5 pm
Sundays 12 pm - 5 pm
Mondays – Closed

Access from London M11/A14

COOMBE FARM GALLERY



PAUL RILEY
watercolour 31cm x 22cm

RILEYS AT HOME

New work in watercolours, oils,
prints and ceramics by
PAUL RILEY

Mirrors & Jewellery by
TINA RILEY

Exhibition runs from:
Sept. 29th - Oct. 25th

Mon-Fri 10 am - 5 pm
Price range £200-£5000

COOMBE FARM GALLERY, DUNHAM, Nr. DORSET, S. DORSET, TQ6 0JA T: 01823 722 352

Walton Contemporary Art LONDON

SARAH SIMPSON

188 Walton Street, London SW3 2JL

Tel. 0171 581 9011 Fax. 0171 581 0585
Mon-Fri 9.30 - 6.00 Sat 12.00 - 8.00

COMMISSION WORK UNDERTAKEN

OTHER ARTISTS' WORK AVAILABLE IN
ORIGINAL & LIMITED EDITION FORM
PRICE RANGE: £130 - \$5,000



EARTH SERIES - ACRYLIC ON CANVAS
12 x 12 ins £380 + VAT



CCA GALLERIES



Frank Taylor, "In Italian Hills", silkscreen

ORIGINAL LIMITED EDITION PRINTS

25TH ANNIVERSARY COLLECTION

Catalogues available on request

LONDON
0171 499 6701

FARNHAM
01252 722231

BATH
01225 448121

ATLANTIC GALLERY

Armada Centre, Plymouth
Original Art 1800s to the Present Day



OIL & BOARD 4'8" X 48" PRICE £975.00

'Blood Brothers' by David J. Folley

01752 221600



THE RED GALLERY

"FORM AND INFORMAL"

with

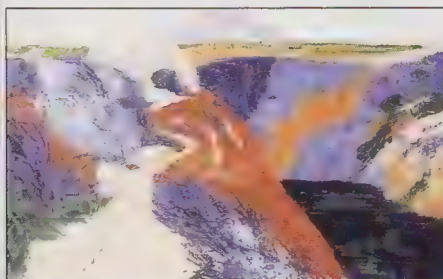
*Ewen Henderson,
Janice Shales & Geoff Smith*

16th October - 21st November

98 Marmion Road, Southsea, Hampshire
Telephone: 01705 793924



GWILYM PRICHARD and CLAUDIA WILLIAMS



Porthclais Pems
Oil

Gwilym Prichard
92 x 60 cm

ATTIC GALLERY

SWANSEA

- RECENT PAINTINGS -

Price Range
£250 - £2000

61 Wind Street Swansea
Tel: 01792 653387
Open Tues-Sat

DAVID HOCKNEY ORIGINAL PRINTS

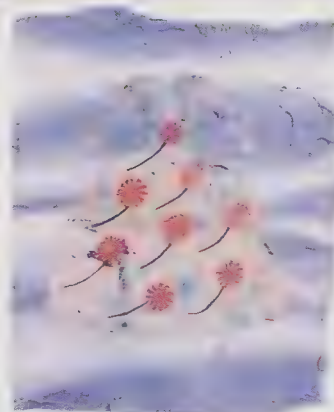
Our inventory includes two fine prints
by Hockney for less than £1000

BYRON ON HAND, 1979, lithograph, ed. 60, £750 + VAT

CHINA DIARY, deluxe Book with print, ed. 1000, £650

For details of these or for other Hockney prints
please contact the Cambridge Gallery

The Cambridge Gallery
Willowhurst, Station Road, Fordham, Cambridge CB7 5LW
Tel. 01638 721884 Fax: 01638 721885



Lynn Dennison, *Mangold Dress I*, 1997,
Wax and Oil Paint on Paper, 51 x 31 cm

LYNN DENNISON

2nd October - 31st October

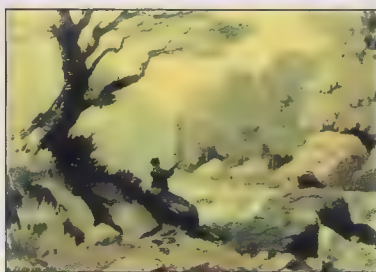
gallery
k

101-103 Heath Street, Hampstead, London NW3 6SS
Tel: 0171-794 4949 Fax: 0171-431 4833
Tues - Fri 10am - 6pm, Sat 11am - 6pm,
Sun 2.30 - 6.30pm

DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN6 8TA

Tel: 01273 843342 or 843347 Fax: 01444 416444



"Casting in Swaledale"
watercolour by James Howard, £250

October 11th - November 8th

WATERCOLOUR TRIO

**Sir Hugh Casson PPRA
James Howard &
Margaret Milnes**

Gallery Hours:

Tues-Sat 10.30am - 5.00pm
Wednesday 10.30am - 1.00pm
Sunday 2.30pm - 5pm during exhibition



"Carnival I", watercolour, 10" x 14", £350

PHYLLIS WOLFF

Paintings, watercolours, prints
of landscapes and dancers

18 October to
15 November 1997

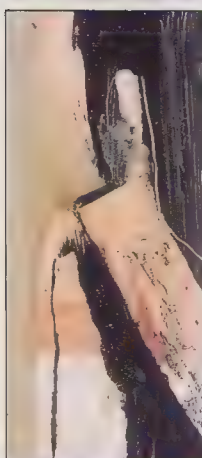
Open Tues - Fri 10 - 4.30
Sat 10 - 5.30

Alpha House Gallery

CONTEMPORARY PAINTINGS SCULPTURE CERAMICS

SOUTH STREET • SHERBORNE • DORSET

Tel: 01935 814944 Fax: 01935 816717



oil on paper

Passing Shadows

THE NORTHCOTE GALLERY

Daisy Cook

Bridging the Gap

9th - 22nd October 1997

The Northcote Gallery
110 Northcote Road
Battersea London
SW11 6QP

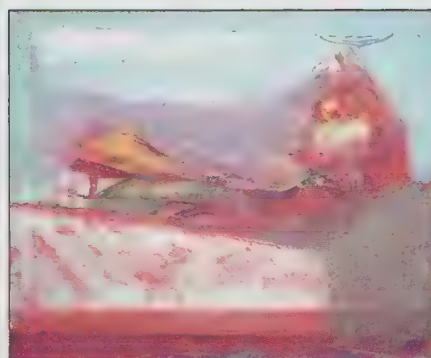
Enquiries: 0171 924 6741
Open: Tuesday - Saturday 11am - 7pm

Grobe Contemporary Arts

ST. LUKE'S
SUMMER EXHIBITION

18 - 26 October

original paintings by
John Boydell Rogers

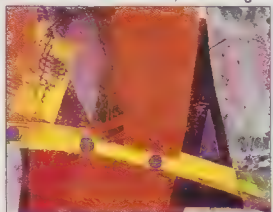


"Fallen Wing - Icarus Series", acrylic & oil & collage, John Boydell Rogers

The Grove Church Street
Ruyton-XI-Towns Shrewsbury
Tel. 01939 260377 (day/eve)
Open daily 11am ~ 5pm
RAC Signposted



CLARE BASSETT Our Mothers, Our Daughters £125.00



JESSIE LEE Three Stops £190.00

FOUR IMPRESSIONS

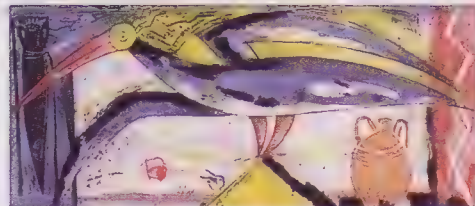
EXHIBITION OF CONTEMPORARY PRINTS

11 - 26 OCTOBER 11.00am - 7.00 pm

THE ICE HOUSE

IN HOLLAND PARK, KENSINGTON HIGH STREET, LONDON W8
CAR PARK ENTRANCE, ABBOTSBURY ROAD.
UNDERGROUND, HOLLAND PARK.
ADMISSION FREE

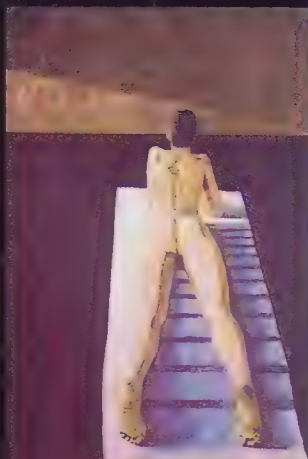
for further information contact **FOUR IMPRESSIONS**
on (01235) 851 301, fax (01235) 851 502



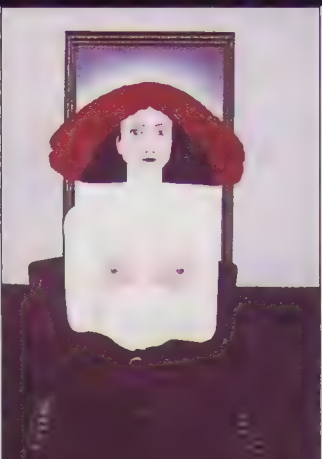
SUSAN MOXLEY Balanced £140.00



SANDRA BAXTER Water Dragon £95.00



Naomi I, oil, 1950



Girl with Red Hair, oil, £950

Paintings and Prints by BILL TALBOT

Original works in oils, watercolours and pastels.
Limited edition prints and etchings.
Price range £50 - £8,000

Enquiries welcomed - Viewing by appointment

3 FORGE FIELD, STONEGATE, WADHURST,
EAST SUSSEX TN5 7ED TELEPHONE: 01580 200 081

Represented:
Portugal/Spain by Buck Sheffield 00 351 (039) 455 773
Japan: Lonnie Hirsh 00 813 353 03078



Woodland Walk, Pastel, £450



January 1997

Benjamin Hargreaves

SIMON MARSH

Joyden's Wood paintings

30th September - 11th October 1997

at CONINGSBY GALLERY
30 Tottenham Street, London W1
Tel: 0171-636 1064 (during exhibition)
Mon - Sat 10 am - 5.30 pm

Enquiries: 90 Kenyon Street, London SW6 6LB Tel: 0171-385 7757

LENA BOYLE FINE ART

'TWO DIFFERENT VIEWS'

An exhibition of paintings by
BONNIE BROWN and ASHLEY DAVIES

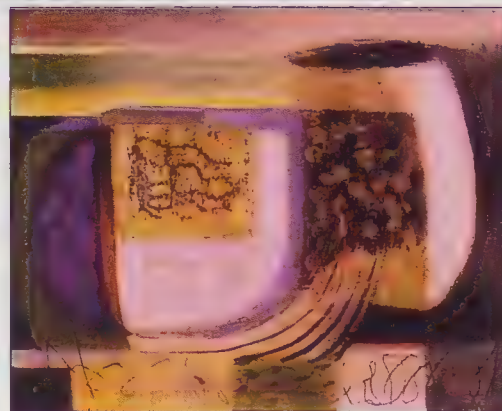
Also sculpture by ADAM ZOLTOWSKI

30th September - 11th October 1997

The Bartley Drey Gallery
62 Old Church Street, London SW3 6DP
Gallery: 0171 352 8686 Information: 0171 373 8247
Monday - Saturday 10am - 6pm



Ashley Davies
'six o'clock', oil on canvas, 24 x 24 ins.



Bonnie Brown
'It is in our idleness', oil on board, 8 x 10 ins.

ART BOOK UPDATE

Copy deadline (including amendments) for November 1997 is Tuesday 7th October 1997.

To advertise contact Alistair Rogers or Adam Bates on 0171 - 236 4880.

ART FOR THE WORKERS -

Ideology and the visual arts in Weimar Germany
W.L.GUTTSMAN



The rich network of popular cultural institutions created by the German Labour Movement after 1890 is unique in the history of the European working class. In this study the author discusses the role of visual art in the working class environment, both as an influence in the home and in the political agitation and propaganda of the political parties.

The book is an original contribution to our understanding of the use of visual art and images in the process of education and political communication in the German working class.

AUGUST 1997

240 x 170mm 95 b&w illustrations

Hardback 0-7190-3634-8 £47.50

MANCHESTER UNIVERSITY PRESS

Oxford Road, Manchester, M13 9NR

Tel: 0161 273 5539 Fax: 0161 274 3346

Email: MUP@MAN.AC.UK



ICONS of Art: The 20th Century

100 of the most important works of art this century

- £19.95
- large format
- hardback

Available from all good bookstores

One full colour page per work

(arranged chronologically).

The opposite page offers:

- a description and background
- the work's role in the development of modern art
- a concise biography and picture of the artist
- comparative pictures from the artist's oeuvre

224 pages 300 illustrations

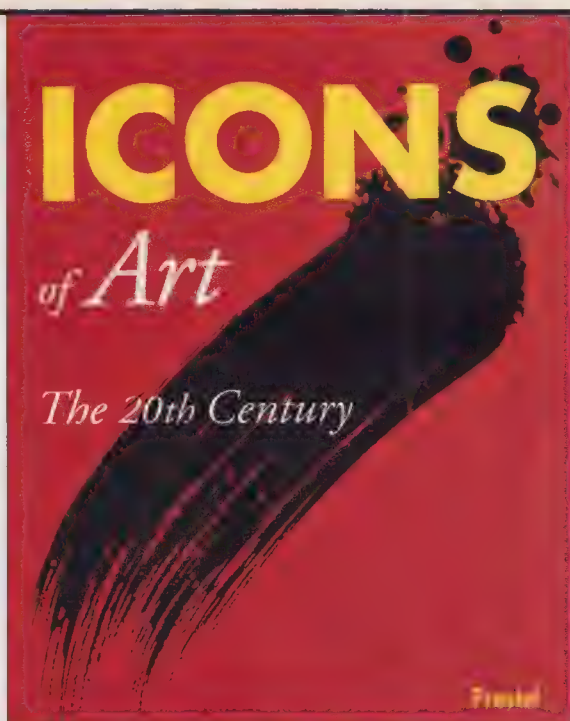
160 colour 24 x 30 cm

ISBN: 3-7913-1862-4

£19.95 hardback



Prestel Munich • New York



ART SALES INDEX LTD

30 years of experience in recording auction catalogues
BENEFIT from our expertise

1996/97 Art Sales Index

This renowned publication helps you to source information quickly and easily on individual artists and paintings. **Most up-to-date** comprehensive listing of international art auction catalogues. **Sales up to August 1997**, listing a massive **118,000** works of fine art by 37,000 artists & sculptors at 2,100 international auctions. Includes estimates & many extra features.

Price £110



1990/97 Art Sales Index CD-ROM (due November)

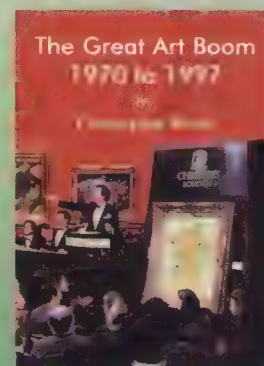
Eight years of information at your fingertips. This easy and invaluable reference source gives details of over 750,000 auction sales by 96,000 artists. Search by any one of twenty-eight fields. Features include bookmarks, compound searches, printing and the facility to save your results. Demo disk available.

Price: £350 (excl VAT)

The Great Art Boom 1970-1997

A survey by Christopher Wood of the world's most important artists whose 190,000 international auction sales have generated £9 billion/\$15 billion. The introduction covers the principal selling groups with graphs and tables. This is followed by a commentary on each artist, highlighting their achievements. Illustrated, hard bound.

Price: £65



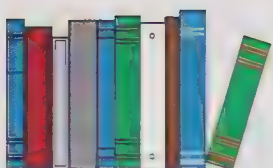
Immediate despatch upon receipt of payment. All prices include postage and handling. CHEQUE, VISA, AMEX, ACCESS, SWITCH

For orders & further information contact: Art Sales Index Ltd., 1 Thames Street, Weybridge, Surrey KT13 8JG UK

Tel: 01932 856426 Fax: 01932 842482 email: asi@globalnet.co.uk <http://www.globalnet.co.uk/~asi>

ART BOOK STOCKISTS:

The Atrium Bookshop 0171-495 0073 • Zwemmer 0171-240 6995 • Blackwells 01865-792792 •
Dillons Art Bookshop 0171-836 1359 • Waterstones 0171-434 4291



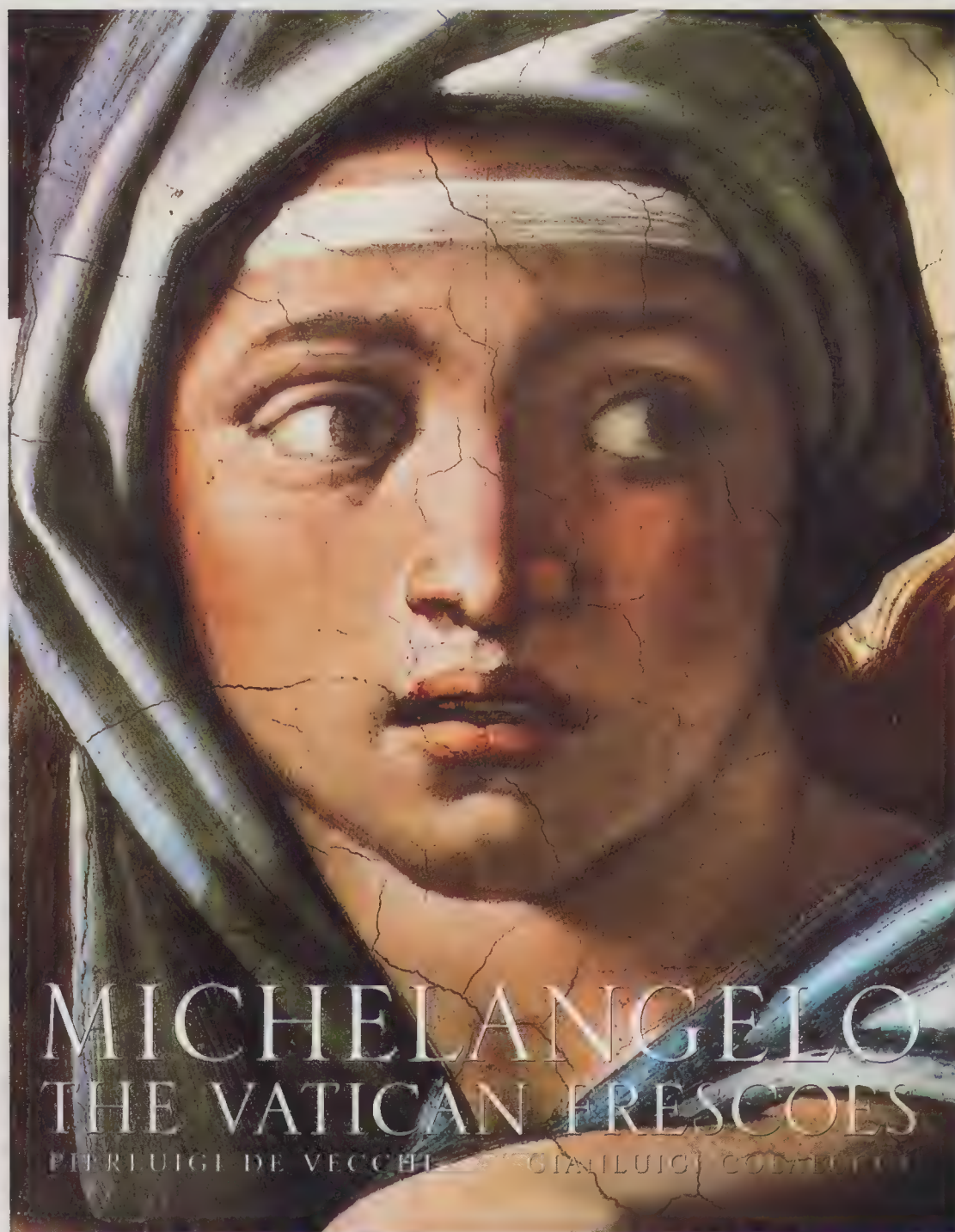
BOOKSHELF

Concessionary prices for *Art Review* readers
Call Zwemmer direct on 0171-240 6995.

MICHELANGELO: THE VATICAN FRESCOES

by Pierluigi De Vecchi and Gianluigi Colalucci, Abbeville Press
(distributed by John Murray), £65

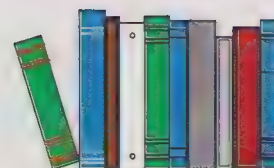
Reviewed by Michael Daley



Throughout the cleaning of Michelangelo's Sistine Chapel frescoes – and ever since – books aimed at every conceivable marketing niche have flooded forth. This latest 'mid-range' title follows directly on the heels of *The Sistine Chapel: Michelangelo Rediscovered* (1986), and *The Sistine Chapel: A Glorious Restoration* (1994). The restoration was, as the jacket blurb concedes, "the most controversial event in the art world in the past three decades." The photographs show why. The text, defensive, tendentious and celebratory, regurgitates the now standard, official apologia i.e. a scrupulous, scientifically-sanctioned cleaning has displaced the centuries-old misconception of Michelangelo the Sombre Sculptor-in-Paint with the revelation of Michelangelo the Brilliant, Revolutionary Colourist.

Effects of light and shade – recorded by contemporaries and worshipped ever since – were only, we are told, the misleading by-products of centuries' worth of arbitrary accumulations of soot and dirt that, somehow, had been fixed in 'varnish' by restorers after each successive cleaning. Pierluigi De Vecchi attempts to explain why such claims triggered disbelief and controversy: the fact that the 'spectacular' results of the cleaning revealed in 1986 could still be seen next to the uncleaned frescoes was, he says, "the cause of a wholly unjustified polemic." With the cleaning of the rest, "the first disturbing impact," he contends, "has to some extent [been] attenuated." In truth, however, opposition has grown not diminished.

Charles Hope, of the Warburg Institute, for example, has described (*New York Review of Books*, Nov 18, 1993) how seeing the completed ceiling proved his initial enthusiasm misplaced: "Talking to friends, I find that my unease is widely shared; that the completion... has not attracted the kind of acclaim that greeted the unveiling of the lunettes." To the contrary, the fres-



coes today create "a decidedly disagreeable impression: the colours are gaudy, the figures look crude and often flat... Restrained grandeur has been replaced by garish confusion."

The book contains photographic proof of such injury. On page 255, for example, there is a detail of the scene *The Punishment of Haman*. Soon after it was finished, subsidence destroyed a central section of the subsidiary figures of Esther and King Ahasuerus. This loss was repaired in 1566 by Domenico Carnevale who matched Michelangelo's image (which consisted of 'pure' – on the wet – fresco modified with later – on the dry – glue tempera painting) with a section of entirely 'on the wet' fresco. Because at the time of this repair centuries of dirty accretion could not have arisen, Carnevale's work necessarily constitutes a reliable record of the original appearance of the frescoes. Until the recent cleaning, Carnevale's and Michelangelo's images matched perfectly (as can be seen in many subsequent copies). Now, they do not.

The agents used in the cleaning removed virtually all organic matter from the frescoes – including what, demonstrably, were Michelangelo's own additions. As a result, in this instance, Esther's right arm, which has always been heavily shaded, is now, in Michelangelo's portion, a dull, flat, single colour/tone value but is, in Carnevale's area, still vigorously shaded and volumetric.

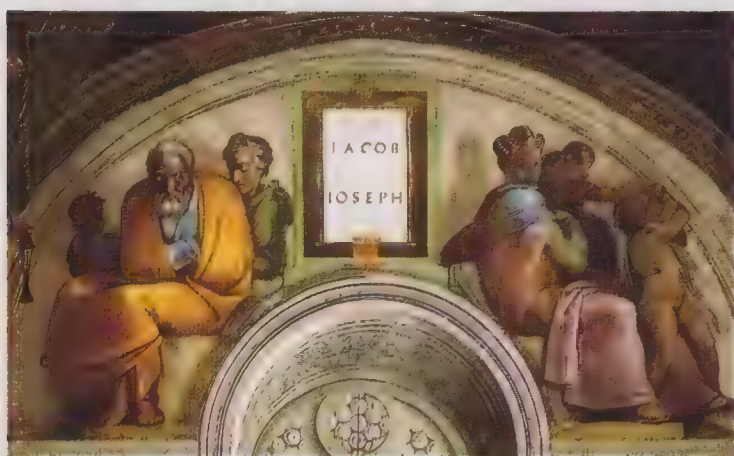
For the cleaning to be legitimate, we would have to believe that Michelangelo had painted flat and that Carnevale, when asked to replace a missing section, decided not to follow the example of the recently-deceased master but, instead, to demonstrate how three-dimensionality might have been imparted to such figures. Such a claim is too preposterous, even, for Gianluigi Colalucci, the chief restorer. He is obliged to admit that, in this section and uniquely, Michelangelo did do what he is said to have done nowhere else and complete a scene a secco – that is, with pigments tempered with glue. Colalucci devises an ingenious scenario: Michelangelo had employed tempera but it had been destroyed and then replaced by earlier restorers. The tempera removed by Colalucci was not the work of the master and could, therefore, be removed along with all the other 'surface deposits' encountered on the fresco. Remarkably, it emerges that in Colalucci's view such a radical transformation could be deemed only a 'straightforward technical operation' and not one that had called for 'some historical and critical intervention.' This is the very nub of the controversy. Colalucci elected to treat the problem not as one requiring the exercise of historical and aesthetic faculties but of only questions of technology – which is to say, the choice of the best chemical mix to clean a given surface of fresco. By taking this

purist technical stance, Colalucci breached the advanced tenets of his own profession. The restorers Paolo and Laura Mora and Paul Philippot set out in 1984 precisely why dismissing "the critical interpretation" of a work of art does not "reduce the problem to objective scientific terms." To the contrary, they insist, by "avoiding the [artistic] problem in favour of an illusory objectivity" we necessarily "ignore the historic and aesthetic reality of the work of art and consider only the purely physical reality of the materials."

One crucial part of Michelangelo's frescoes' historic reality is to be found in the 19th century testimony of the painter Charles Heath Wilson. His examination of the frescoes from a scaffold revealed that they were "extensively retouched with size colour... evidently by the hand of Michelangelo." Wilson's aesthetic reading rested on a clinching technical proof: "the size colour has cracked as the plaster has cracked." The glue paint had not run into pre-existing cracks. The painting had been applied to the still-smooth fresco surface. The frescoes are known to have cracked before any restoration took place. The recently destroyed glue-painting could only have been Michelangelo's own.

Wilson's writing – but not this vital testimony – was cited in the two earlier books. All reference to it is expunged in this latest account.

The recent bitterly contested restoration will stand in due course as a text-book example of the late 20th century error identified by the Moras and Philippot whereby "Under cover of the alibi of scientific objectivity we withdraw from the cultural commitment that restoration implies." The current publishing bonanza will, no doubt, continue for some years to come. Michael Daley is co-author with Professor James Beck of *Art Restoration: The Culture, The Business and the Scandal*, John Murray, 1993, £12.99.



Art Review BOOKSHELF bookshop

Order books reviewed in
BOOKSHELF at special Art
Review concessionary prices and
get free carriage – worldwide –

(SURFACE MAIL)

Books Order

MICHELANGELO: THE VATICAN FRESCOES @£65	☐
Special price £59	
OXFORD CONCISE DICTIONARY OF ART AND ARTISTS @£6.99	☐
Special price £6.50	
PENGUIN DICTIONARY OF ART AND ARTISTS @£6.99	☐
Special price £6.50	
DRAWING ON LIFE @£30	☐
Special price £28.50	
STANDING IN THE SUN @£25	☐
Special price £23.50	
COURBET @£12.99	☐
Special price £12.50	
THE GREAT ART BOOM @£65	☐
Special price £59	
MASTERPIECES OF THE J P GETTY COLLECTION: DRAWINGS @£22.50	☐
Special price £21	

TOTAL PRICE £.....

I enclose a cheque made payable to
'Zwemmer Holdings Co Ltd' ☐

Please charge my credit card number:

EXPIRY:

CARD TYPE:

NAME:

DATE:

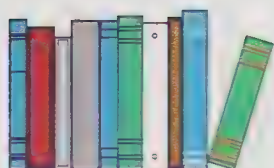
ADDRESS:

TEL:

FAX:

SIGNED:

Call the Art Review
BOOKSHELF bookshop (ZWEMMER direct)
on **0171-240 6995** or send/fax this
form to: **Art Review Bookshop**
Zwemmer Holdings Co Ltd
24 Litchfield Street, London
WC2 9NJ United Kingdom
FAX: 0171-836 7049



BOOKSHELF

Concessionary prices for *Art Review* readers
Call Zwemmer direct on 0171-240 6995.

Michael Holroyd's thorough biography of Augustus John, in its updated and revised version, is now in paperback (Vintage, £9.99). This is worth reading for the quality of the writing as much as for the extraordinary insights into the character and life of the artist. So intense is the sense of authenticity conveyed it is hard to believe Holroyd was not present at some of the events described.

Drawing on Life the autobiography of Paul Hogarth

• Introduction by Richard Ingrams



Drawing on Life, the autobiography of illustrator and graphic designer Paul Hogarth (David and Charles, £30) is just published with a generous introduction by *Oldie* editor Richard Ingrams. Hogarth, who has that rare quality among artists, namely modesty, has led an enviably varied life, including a visit to China with Stanley Spencer. Imagine that, accompanying 'Cookham' to Peking. Hogarth's charming and unpretentious style, which began under the influence of Searle and Gross, is distinctly recognisable as his own.

Standing in the Sun: A Life of JMW Turner by Anthony Bailey (Sinclair Stevenson, £25) is the first biography in living memory of our second greatest ever painter – Ken Howard RA, of course, being the first. Well-written and

informative about the strange and physically unprepossessing and diminutive artist's life, though less forthcoming about the originality of his techniques, it questions some of the myths which over the years have masqueraded as facts and offers credible interpretations of the artist's increasingly curious social behaviour. All worshippers ought to read it.

New Art (Abrams, £18.95pb) is more like a trade catalogue than a book. Briefly introduced by the (American) editors it features a couple of inadequately reproduced works by 157 artists worldwide covering the period since 1990. This sort of instant history, currently so fashionable, serves only to confuse readers and promote nonentities to undeserved eminence. It is worth noting that for all the bellowings of Britain's credulous art critics (not to mention the PR hype dished up undigested by gullible feature writers) about British artists being the finest in the cosmos, only 4 of the 157 artists featured are British; namely 'Dick Flasher' Hirst, Georgina Starr, Matthew Ritchie and Lucy Gunning. A pointless book.



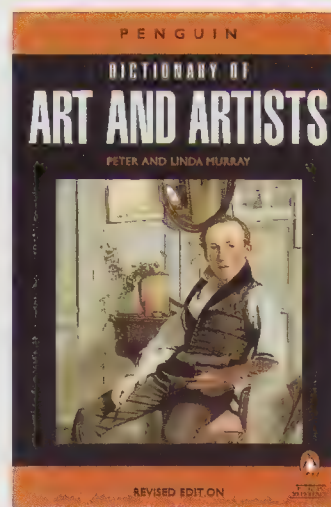
Art Since 1960 by Michael Archer (Thames and Hudson, £6.95) is a directory of nonentities and features long lists of names forgotten as soon as read. An interesting book on art since 1960 would be one characterised by ruthless discrimination and which speculated intelligently about who the genuinely significant artists are. Opinion is absent. Given that Edward Lucie-Smith's better *Art Since 1945* is available in the same

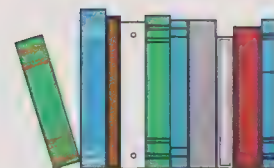
series, if it isn't to endorse fledgeling reputations the purpose of this book is a mystery. Not worth buying.

Courbet by James Rubin (Phaidon, £12.99), in the handy 'Art and Ideas' series, adequately and clearly places this painter's painter in the context of his social and artistic times. In the sense that he was aware how the burgeoning art world was beginning to shape up, something which forced him

New editions of the *Concise Dictionary of Art and Artists* by Ian Chilvers (Oxford, £6.99) and the *Dictionary of Art and Artists* by Peter and Linda Murray (Penguin, £6.99) are obviously designed to compete with one another. Both are handily useful. The Murrays' book, first published in 1959 and much updated here with the inclusion of many 20th century names omitted from or treated summarily (even dismissively) in earlier editions, is the favourite out of loyalty and familiarity, though in terms of raw information it contains fewer entries, although this might imply finer discrimination. The Oxford, for example, includes Terry Frost, suggesting that Everyman and his dog are included. The Oxford also includes CRW Nevinson while the Penguin does not, choosing instead to devote entries to decidedly minor figures such as popular illustrator Terence Cuneo and the mediocre Dame Howard Hodgkin. The Oxford is able to pack more in – there are mentions of Damien Hirst and Rachel

Whiteread under 'Turner Prize' – because it's printed on bog paper and is less artfully designed. In comparison the Penguin is positively stylish. Despite its fewer entries our vote goes to the Murrays because entries are concise and make points by the quality and insinuation of the writing which, contrary to normal expectations of a dictionary, frequently hints at a sniffy opinion. This Johnsonian approach adds spice to entries. For freshman art history students, undoubtedly the chief market for these books, to buy both would be extravagant, so it's a toss up.





to stage self-promoting exhibitions, Courbet was the first vanguard artist. For an American art historian and academic, Rubin writes with uncommon lucidity never allowing absurd theories to precede the work, a rare quality nowadays. All contemporary painters should digest Courbet's work.

Phaidon has published Sebastiao Salgado's *Workers* in paperback at £45. Gravely flawed as a book it is, nevertheless, an endless talking point for devotees of documentary photography.

The National Portrait Gallery has published a handsome book by its director Charles Saumarez Smith (£25 hb, £17.50 pb) detailing the history of the gallery and its rather convoluted and evolving purchasing policies. The book features 120 key works from the collection which are briefly, informatively introduced. It starts with a shrewish Richard III placing a ring on his little finger and ends with a raddled Germaine Greer sitting with legs wide open. Between these poles the odd masterpiece is exposed.

Flowers East has produced a video catalogue (£9.99) for their recent Patrick Hughes exhibition. The film lasts half an hour and features the artist demonstrating how he makes his eye-tricking pictures. It's as informative as a catalogue ought to be although inevitably not as easy to use as something hand-held. Arguably the chief advantage of the video catalogue is that it avoids the ridiculous convention of 'The Catalogue Introduction' in which, more often than not, bad writers are paid to

exaggerate the importance of their subjects.

The World Press Photo Yearbook 1997 (Thames and Hudson, £9.95) is the catalogue of the exhibition at the South Bank Centre from October 24 to November 16. As in previous years it supplies a concise, wearily familiar account of barbarity, displacement and disadvantage courtesy of world statesmen such as that vile barbarian Jonas Savimbi of Angola. Many trouble spots and issues are excluded, such as Turkey's extermination programme on the Kurds of distant Anatolia which takes place unrelentingly to the deafening silence of the world's press. If only moving photographs such as those featured here appeared to have any effect at all in eradicating the evils they record.

The new *Museums Yearbook 1997/98* (£25 to members, £85 to non-members) is now out, published by the Museums Association, 42 Clerkenwell Close, EC1 (0171-608 2933). In directory format it supplies an encyclopedia of detail about museums throughout the country. A standard reference book for professionals in the field.

Corpus, a handsome hardback catalogue (£8) of paintings by Tom Wood has been published to accompany the artist's simultaneous exhibitions in November at Huddersfield Art Gallery and at Hart Gallery, N1 (0171-704 1131).

***The Great Art Boom (1970-1997)* by Christopher Wood (Art Sales Index, £65) records the fluctuations in sales of the trop 427 artists during this seismic period for the art**

market, when for a few mad years at the end of the 1980s prices went ballistic. It is introduced by Wood who supplies analyses of and trends in different markets. Wood's most interesting finding is that the top prices realised during this period are all artists of the last 100 years. Few Old Masters feature in the top price bracket because great works by great artists of the past are increasingly scarce. A standard textbook.

The Pursuit of Painting by Stephen McKenna (Lund Humphries, £18.95 pb) accompanies an exhibition at IMMA, Dublin in which author/painter McKenna inquires into the nature of the paintings which interest him and which, in his memorable phrase, sing "the secret song" of the time in which they were painted. The 30 paintings discussed range from examples by Balthus, Fernand Léger,

Michael Williams and Leonard McComb to Sean Scully and Felim Egan. A quietly thoughtful and intelligent book.

***Masterpieces of the J Paul Getty Museum: Drawings* (Thames and Hudson, £22.50 hb, £12.95 pb) highlights the best of what has been bought by the filthy rich Californian Museum since it started collecting drawings in 1981. Brief notes are informative though the illustrations are often not as large as in equivalent publications from the exemplary British Museum, which has the advantage of having a superb collection procured when the best was still readily available. Highlights are vigorous drawings by Annibale Carracci, Guercino (a rippling, bravura sketch), Van Dyck and one of Rembrandt's virtuoso demonstrations in red chalk of a nude woman holding a snake. Requires a glossary on techniques.**



DETRITUS: Assemblages & poems by
David Garner and **Patrick Jones** at
NEWPORT MUSEUM and ART GALLERY
 John Frost Square, Newport, S.Wales NP9 1PA



27 September –
 8 November 1997

In the 'Detritus' exhibition both artists set out to strip away the mythologies which obscure our vision of contemporary Wales. Jones' powerful polemical verse emphasises in linguistic terms, the physical and visual statements in Garner's overtly political pieces, constructed from discarded industrial clothing, metal, wood and electronic circuitry.



With financial assistance from The Arts Council of Wales.

MARTIN TINNEY GALLERY



'Nightlight', oil on panel, 1997, 64 x 62 cm

SALLY MOORE

New Paintings

14 October - 1 November 1997

6 Windsor Place, Cardiff CF1 3BX

Tel: 01222 641411 Fax: 01222 641422 E-Mail: mtg@artwales.com

GLYNN VIVIAN ART GALLERY

ALEXANDRA ROAD SWANSEA SA1 5DZ 01792 655006

EXHIBITIONS

SWANSEA FESTIVAL EXHIBITION

MAKE SPACE

Society of British Theatre Designers

"the art of stage design from 1990 - 1996" on until 18 January 1998

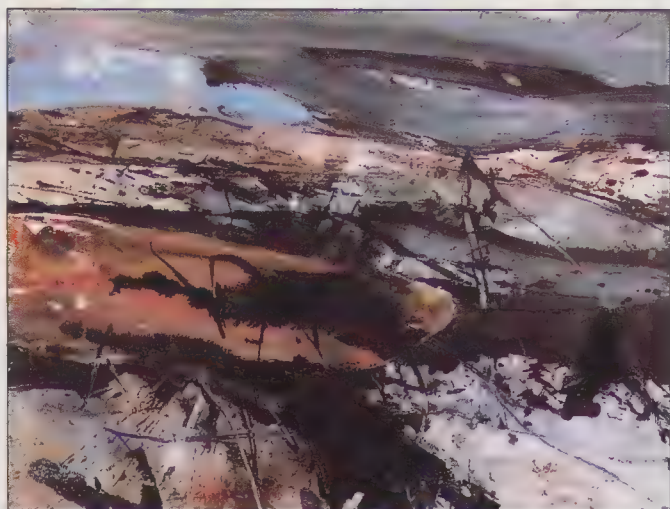
GARDEN SCULPTURE

Wolseley Fine Arts Touring Exhibition on until 2 November

Plus the permanent collection of paintings, ceramics and sculpture
"There's always lots to see at the Glynn Vivian!"



DAVID TRESS



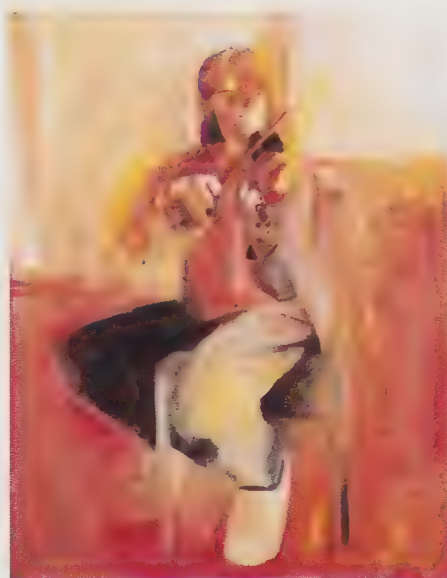
"Preseli, Snow Lying", 22" x 30", 1996

ALBANY GALLERY

10 October – 8 November

74b Albany Road, Cardiff, CF2 3RS
 Telephone 01222 487158 Fax 01222 489158

WEST WALES ARTS CENTRE



'Violin Practice', Oil on Canvas 90 cm x 75 cm

Ian Robertson

West Wales Arts Centre, 16 West Street, Fishguard, Pembrokeshire SA65 9AE. Phone & Fax 01348 873867.

Exhibition guide

Your comprehensive listings guide to exhibitions this month

FOCUS ON WALES

by Peter Wakelin

The big story in Wales this autumn has been devolution. To self-govern, or not to self-govern? That has been the question. Not surprisingly, the arts have eluded the debate - they can't compete with issues of investment, health or language. One group led by the painter Mary Lloyd Jones, 'Artists for Yes', did get a day's coverage in the media, but it seemed to be a lone voice.

Perhaps this was because in Wales, as in Britain as a whole, visual art is not seen as making much contribution towards nationhood. Yet nationalist issues do emerge. In Wales, art institutions have been attacked for scandalously failing to promote indigenous work; an accusation which, while overstated, has been taken seriously enough for exhibiting and collecting policies to be modified. One reflection of this has been the decision by the **National Museum and Gallery** to purchase a few works each year by artists showing at the National Eisteddfod. Last year's acquisitions are displayed from 26 October, while much of the recent Eisteddfod exhibition has transferred to **Ceredigion Museum** in Aberystwyth.

The Eisteddfod, in August, demonstrated how nationally politicised art in Wales can be. The winner of the Gold Medal, **Iwan Bala**, trumpets nationalist issues with works which emulate graffiti or political poster-art. Sexual imagery of breasts and knees as cradling mountains implies the motherland, while texts allude to the destruction of communities for reservoirs, or the fight for Welsh. It was no surprise that he should have triumphed in what was not only Referendum year but also the year that the Eisteddfod came to Bala, the town he changed his name to honour. Canny art school graduates with an eye to the main chance may even as I write be changing their names to Turner or John Moores. In the last century, a devout Welsh Methodist was called *It Is Harder For A Sinner To Pass Through The Gates Of Heaven Than For A Camel To Pass Through The Eye Of A Needle* Jones. But history cannot relate how this improved his chances in the 'Great Selection'.

Bala has been popping up everywhere. He selects the Mostyn Open shortly, he is showing in a Wales-Croatia exchange (exhibition not football match this time) at **Howard Gardens Gallery** in Cardiff, and he features at the **National Museum and Gallery**, in 'Welsh Painters Talking'. This is another example of new attention being paid to Welsh art by Welsh institutions. It is based on interviews by Tony Curtis (that is Tony Curtis

the poet, not the painter Tony Curtis formerly the actor Tony Curtis) and includes a number of relatively well known Welsh artists, including **Arthur Giardelli**, **Kyffin Williams**, and **Kevin Sinnott**, whose narrative painting *Running Away with the Hairdresser* (see over) has been a punters' favourite since it was bought by the Museum. Another artist interviewed was **Shani Rhys James**, whose self-portrait heads are at **Oriel Mostyn** in Llandudno, then **Oriel 31** at Newtown.

Of course, lots of Welsh artists had to be excluded, or Curtis would have gone hoarse. Six are in what promises to be an interesting review of artists working in Wales in the 1940s and 1950s, including **Josef Herman**, **Evan Walters** and **Ray Howard-Jones**, at the **National Library of Wales**. **David Tress** has already garnered much attention, and a publication, for his touring show, now at the **Albany Gallery** in Cardiff. **Bert Isaac** (see over) is another who deserves more limelight. After a lifetime of painting, he has transformed his materials and techniques in his seventies, causing an explosion of vibrant new work. His sonorous evocations of disused quarries and mining landscapes can be seen at **Newport Museum and Art Gallery** from January. **Catrin Webster**, a younger artist who deals in abstract landscapes, has a touring exhibition at **Ceredigion Museum** this month. Meanwhile **Terry Setch**, who had quite a reputation for radical work in Wales but somewhat slipped from view, has returned with some impressionistic coastal landscapes at **The Washington Gallery** in his home town of Penarth - a post-modernist invocation of Alfred Sisley, who painted there himself.

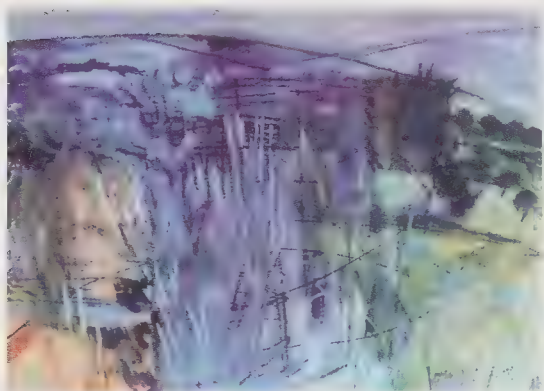
It does seem that landscape is an ever-present concern of artists in Wales, seducing even some of those with different leanings. Possibly Wales'



Going Home
Projection by
Iwan Bala,
Bristol
Museum.

greatest painter, **Ceri Richards**, was essentially absorbed by themes from music, myth and literature for nearly all of his career; but he would regularly sketch Gower landscapes on family holidays, or use nature as a backdrop. The **Martin Tinney Gallery** has collated a rare show of his drawings and prints for next month, including the Beethoven and Dylan Thomas suites. By contrast, **Tom Phillips** seems to have played with landscape only minimally, in his pop-art postcard images of flower borders. But of course he is Welsh by blood not habitation. His graphic works are at the **Ceri Richards Gallery** in Swansea, then **Theatr Clwyd** in Mold.

Domestic and psychological interiors rather than landscape permeate the paintings of **Ken Elias** (see previous page). The roots of his work as a pop artist in the 1960s are still visible in his darkly welcoming compositions of three-piece suites and movie images, creating what he calls a 'geometry of memory' at **Brecon Museum** in November. Memory also features in the current exhibition at Brecon by **Geoffrey and Sarah Bradford**, who make wooden reliefs and abstract paintings concerned with the effects of time and the personal fragments that mark out daily lives;



and one suspects it fuels another husband-and-wife team, **Gwilym Prichard and Claudia Williams**, who both paint strangely antique images - seaside picnics of pre-war childhoods, or figures on lonely roads before the car intruded. Their joint show is at the **Attic Gallery** in Swansea.

Like Iwan Bala, **David Garner** (see top) makes works with a political edge, and did well at the Eisteddfod. His monumental collages of disused miners' jackets, gloves and boots forcefully rebuke those who plotted or permitted the death of the coal industry in South Wales, leaving many valleys communities soulless and deprived. One of his angriest works, a dart-board bullseye made of boots, conjures up the detritus of the Holocaust and the political games played at the expense of Wales. His exhibition at **Newport Museum and Art Gallery** is his largest to date.

Other Welsh artists can be seen in mixed shows this winter. The **Contemporary Art Society for Wales** is celebrating sixty years of purchasing at the **Royal Cambrian Academy**. But if you're the kind who hates exhibitions where the work is not for sale (my friend Nicolas says it kills the *frisson*), why not think about starting Christmas shopping early? The RCA has small paintings, pitched at the Christmas market, in December. The **56 Group Wales** is at **St David's Hall** in Cardiff, while **The Welsh Group** is organising an exhibition of small works (all 20x20cms) for **Brecon Museum**. Among the private galleries, try **The West Wales Arts Centre** at Fishguard and the **Attic Gallery** in Swansea for a wide range of Welsh artists, **Meridian Fine Art** in Hay-on-Wye, or the nearby **Kilvert Gallery** at Clyro, which stocks the work of **Michael Phillipson**, **Elsa Wainwright**,

Paddy Robinson, **Roger Cecil** and **John Boydell Rogers**, among others. The **Martin Tinney Gallery** in Cardiff has a Christmas show including works by **Sally Moore**, **Ernest Zobole**, **Dick Chappell**, **Clive Hicks-Jenkins**, **Peter Prendergast** and **John Macfarlane**. There's nothing quite like shopping to stave off thoughts of Referendum politics.

It remains to be seen what a Welsh Assembly might do for the arts. Could it result in a rash of grants for choirs in the Rhondda, or all monies being diverted to some kind of 'Road to Unity' linking North and South Wales by dual carriageway? Everybody hopes that, on the contrary, a braver and more purposeful arts funding policy will emerge. Meanwhile, various building projects are racing toward the millennium. **Aberystwyth Arts Centre** has £2.5 million for redevelopment and **The West Wales Arts Centre** has been expanded. The big project in Cardiff is the conversion of the **Old Library** into a centre for visual art, to open in 1999. Just down the road in Cardiff Bay, the abysmal barrage is nearing completion, but we can at least be cheered by **Cardiff Bay Art Trust's** new Exhibitions and Information Centre focusing on public art.

One final innovation is worth a mention: the **Welsh Drawing Biennale**. It's good to see the fundamental need to draw being recognised at a time when installation rules the roost. The exhibition, selected by David Nash, will start at Aberystwyth in mid November before a stately progress to Wrexham, Cardiff and Swansea. The Biennale, like the Eisteddfod, is part of the nationalist agenda in being open only to Welsh artists. You might think that the Italian spelling is for style - evoking continental charisma instead of gardening. In fact, it neatly side-steps whether Welsh or English ought to be preferred.

As Art Review goes to press, the Devolution Referendum has not yet actually been held. You, the reader, will know the result. But I'm prepared to risk a guess - that Wales has voted Yes.

David Garner, Newport Museum & Art Gallery; Ceri Richards, Cardiff City Museum & Art Gallery; Geoffrey and Sarah Bradford, Brecon Museum & Art Gallery; Gwilym Prichard and Claudia Williams, Brecon Museum & Art Gallery; Ken Elias, Newport Museum & Art Gallery; Michael Phillipson, Clyro; Elsa Wainwright, Clyro; Paddy Robinson, Cardiff City Museum & Art Gallery; Roger Cecil, Cardiff City Museum & Art Gallery; John Boydell Rogers, Cardiff City Museum & Art Gallery.



LONDON

ABBOT & HOLDER

30 Museum Street, WC1. Tel: 0171-637 3981. Fax: 0171-637 0575. Tube: Tottenham Court Road, Holborn. Opening times: Mon-Sat 9.30-6. 18th-20th C watercolours and drawings. **Twentieth Century Watercolours and Drawings, to 18 Oct.**

AINSCOUGH CONTEMPORARY ART

Drayton Gardens, SW10. Tel/fax: 0171-341 9442. Opening times: Tue-Fri 12-7, Sat 2-5. Contemporary paintings, sculpture and ceramics.

ALAN CRISTEA GALLERY

31 Cork Street, W1. Tel: 0171-439 1866. Fax: 0171-734 1549. Tube: Green Park. Opening times: Mon-Fri 10-5.30. 20th C & master graphics, publishers of major contemporary artists. **A Century of European Prints (in conjunction with 5 other London galleries): the period 1960-1997, to 17 Oct. Mimmo Paladino: Extremism - a selection from a new series of 40 monotypes, 15 Oct to 15 Nov.**

ALBEMARLE GALLERY

49 Albemarle Street, W1. Tel: 0171-499 1616. Fax: 0171-499 1717. Tube: Green Park. Contemporary British and European paintings, sculpture and graphics. **Annabel Gosling: recent paintings - urban and rural landscapes of France and Italy, 2 Oct to 25 Oct. Anthony Williams, 30 Oct to 22 Nov.**

ALCHEMY GALLERY

157 Farringdon Road, EC1. Tel: 0171-278 5666. Fax: 0171-278 9666. Tube: Farringdon. Opening times: Weekdays, 9.30-6. Contemporary British and international paintings, sculpture, illustrations and photography. **Recent work by Philip Lee Harvey: photographs of Indonesia and South America, 29 Sept to 10 Oct. New paintings and works on paper by Tassie Russell: an abstract response to the landscape and mankind's impact on it, 13 Oct to 24 Oct. Lynne Russell: Images of Mexico - colourful and vibrant pastel images representing women in their community (£250-£2,500), 27 Oct to 7 Nov.**

ALTERNATIVE ARTS

47a Brushfield Street, E1. Tel: 0171-375 0441. Opening times: Tue-Sat 10-5. Temporary art galleries in empty properties, exhibiting new artists. **1990-1997 Mini Prints from Landscape to Icon: woodcuts & screenprints by Keith Grettton, daily 9am-12pm at Burger King, 90 Whitechapel High Street, E1, to 31 Oct. Alternative Art Market: up to 25 artists at a time exhibiting for a day, 10-5, Sundays 5 Oct to 21 Dec at Old Spitalfields Market, Brushfield Street, E1.**

ART FIRST

9 Cork Street (first floor), W1. Tel: 0171-734 0386. Fax: 0171-734 3964. Tube: Green Park. Opening times: Mon-Fri 10-6, Thur 10-8 by appt, Sat 11-2. **Bridget MacDonald: The Water Cure and Other Stories - new paintings and drawings, 30 Sept to 24 Oct. Anna Gardiner: new paintings, 30 Sept to 24 Oct.**

BANKSIDE GALLERY

48 Hopton Street, Blackfriars, SE1. Tel: 0171-928 7521. Fax: 0171-928 2820. Tube: Blackfriars. Opening times: Tue 10-8, Wed-Fri 10-5, Sun 1-5. Royal Watercolour Society, Royal Society of Painter-Printmakers & contemporary. **Royal Watercolour Society Autumn Exhibition: recent watercolours by RWS members, plus diploma works and archive material exploring the Society's royal links, 10 Oct to 2 Nov.**

BARBICAN ART GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141. Tube: Barbican. Opening times: Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Public art gallery showing chiefly 19th & 20th C art. **James Ensor (1860-1949): Theatre of Masks - long-overdue retrospective of Belgium's greatest modern painter, to 14 Dec. Don McCullin: Sleeping with Ghosts - photojournalism (see London Previews), to 14 Dec.**

BARBICAN CONCOURSE GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141 x 7515. Fax: 0171-256 8580. Tube: Barbican. Opening times: Mon-Sat 10-7.30, Sun/bank hols 12-7.30. **Ray Smith, to 30 Oct.**

BATTERSEA CONTEMPORARY ART FAIR

BAC Battersea Old Town Hall, 176 Lavender Hill, SW11. Tel: 0171-642 5318 & 0171-228 0741. Tube: BR Clapham Junction. Opening times: Sat-Sun 10.30-6. Contemporary paintings, prints, sculpture and photographs. **The UK's largest artists' art fair with over 150 artists selling their own work direct. 25 Oct to 26 Oct.**



Target/bowl by Jane Muir, at Battersea Contemporary Art Fair.

BCA - BOUKAMEL CONTEMPORARY ART

9 Cork Street, W1. Tel: 0171-734 6444. Fax: 0171-287 1740. Opening times: Mon-Fri 10-6, Sat 10-2. International contemporary artists. **Adrian Wisniewski: new paintings, to 11 Oct. Hélène Delprat: paintings & installations, 14 Oct to 7 Nov.**

BEAUX ARTS LONDON

22 Cork Street, W1. Tel: 0171-437 5799. Fax: 0171-437 5798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C British art incl leading sculptors. **Elisabeth Frink: sculpture, drawings & prints, 8 Oct to 15 Nov.**

BELDAM GALLERY

Wilfred Brown Building, Brunel University, Cleveland Road, Uxbridge, Middlesex. Tel: 01895-273482. Fax: 01895-203250. Tube: Uxbridge. Opening times: Mon-Fri 9-5 (closed bank hols). **Roderic Hill and Ricky Romain: Paintings, to 10 Oct. Brunel New Designers '97: product and industrial design projects from the degree show, 21 Oct to 14 Nov.**

BELGRAVE GALLERY

53 England's Lane, NW3. Tel: 0171-722 5150. Fax: 0171-722 0858. Tube: Swiss Cottage, Belsize Park. Opening times: Mon-Thur-Fri 10-6. 20th C British art. **Lucy Dickens: Quiet Moments, paintings, 30 Oct to 14 Nov.**

BEN URI ART GALLERY

126 Albert Street, NW1. Tel: 0171-482 1234. Fax: 0171-482 1414. Email: benuri@ort.org VVs: http://www.ort.org/benuri/ **The Art of Prayer: Rabbis, Scholars & Scribes - at Etz Chayim Gallery, Oakwood Gates Lane, Northwood, Middlesex, to 2 Nov. The Ben Uri Collection - paintings, prints, drawings & sculpture by Jewish artists incl. Bomberg, Gertler, Kitaj, Epstein and Auerbach, available for hire, to 18 Oct.**

BERKELEY SQUARE GALLERY

23a Bruton Street, W1. Tel: 0171-493 7939. Fax: 0171-493 7798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints. Work available by Piper, Moore, Chadwick, Picasso, Hockney, Sophie Ryder. **Advanced Graphics London: 30th Anniversary Celebrations - prints, 8 Oct to 25 Oct.**

BERNARD JACOBSON GALLERY

14a Clifford Street, W1. Tel: 0171-495 8575. Fax: 0171-495 6210. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-1. Modern & contemporary British paintings, drawings, sculpture & prints. **Robert Rauschenberg: Shales, to 1 Nov.**

BRITISH LIBRARY

Great Russell Street, WC1. Tel: 0171-412 7111. Fax: 0171-412 7268. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. Famous books, manuscripts and all aspects of literary art.

BRITISH MUSEUM

Great Russell Street, WC1. Tel: 0171-636 1555, rec info 0171-580 1788. Fax: 0171-323 8480. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. The works of man from prehistoric to comparatively modern times. **From Persepolis to the Punjab: Coins and Exploration of the East, to 7 Dec '98.**

Ogawa Toshu (Modern Japanese Calligraphy), to 4 Jan '98. Hogarth and his Times: Serious Comedy, to 4 Jan '98. The Schilling Bequest of German Renaissance Drawings, to 4 Jan '98. Cartier 1900-1939: jewellery, timepieces and objets d'art, 3 Oct '97 to late Jan '98.

BRUTON STREET GALLERY

28 Bruton Street, W1. Tel: 0171-499 9747. Fax: 0171-409 7867. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-2. European contemporary paintings & sculpture. **William Foreman: recent paintings of the Italian lakes, South of France and London and its environs, to 4 Oct. Vayreda C: new paintings, 7 Oct to 31 Oct. Leonie Gibbs: bronze sculpture, 7 Oct to 31 Oct.**

CADOGAN CONTEMPORARY

108 Draycott Avenue, SW3. Tel: 0171-581 5451. Fax: 0171-581 9120. Tube: South Kensington. Opening times: Mon-Thur 10-6, Fri & Sat 10-7. Mainly British contemporary.

CAFE GALLERY

By the pool, Southwark Park, SE16. Tel: 0171-237 1230. Fax: 0171-237 3885. Tube: Surrey Quays. Opening times: Wed-Sun 11-4. **Parkland: installation of photography and painting by Lyn Hewett and Susie Hamilton, 8 Oct to 26 Oct.**

THE CONINGSBY GALLERY

30 Tottenham Street, W1. Tel: 0171-636 7478. Fax: 0171-580 7017. Opening times: Mon-Fri 10.30-5. **Ben Hargreaves presents Simon Marsh Joydens Wood paintings 1995-1997, 30 Sept to 10 Oct. The London Art House: paintings, 13 Oct to 17 Oct. Helen Smithson, 20 Oct to 31 Oct.**

CONNAUGHT BROWN

2 Albemarle Street, W1. Tel: 0171-408 0362. Fax: 0171-495 3137. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-12.30. Post-Impressionist & modern painting, drawing, watercolour & sculpture.

CONTEMPORARY APPLIED ARTS

2 Percy Street, W1. Tel: 0171-436 2344. Fax: 0171-436 2446. Tube: Goodge Street. Opening times: Open 10.30-5.30. Association of Contemporary Craftspeople. **Kate Ble: textile hangings; Jim Partridge: wood art, 26 Sept to 1 Nov.**

CONTEMPORARY ART GROUP

59 Ebury Street, SW1. Tel: 0171-730 6407/0533. Fax: 0171-823 6521. Opening times: Mon-Fri 10-6 & by appt. Changing exhibitions of colourful paintings, ceramics and sculptures, mainly by women artists. Prices £100-£1,500.

CORAM GALLERY

10 Lambs Conduit Passage, WC1. Tel: 0171-404 2040. Fax: 0171-404 2090. Tube: Holborn. Opening times: Mon-Fri 10-6 (closed BK). Modern & contemporary paintings, drawings, sculpture, prints, ceramics, glass & jewellery.

CRAFTS COUNCIL

44a Pentonville Road, Islington, N1. Tel: 0171-278 7700. Fax: 0171-837 6891. Tube: Angel, King's Cross. Opening times: Tue-Sat 11-6, Sun 2-6. National centre for crafts. Britain's largest contemporary crafts gallery.

CRANE KALMAN GALLERY

178 Brompton Road, SW3. Tel: 0171-584 7566. Fax: 0171-584 3843. Tube: Knightsbridge. BR Victoria. Opening times: Mon-Fri 10-6, Sat 10-4. British & European 20th C paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Graham Sutherland, Henry Moore. Prices £1,200-£10,000. **Ra'anan Levy: paintings, to 11 Oct. Essence of Humour - modern masters, 15 Oct to 30 Nov.**

CURWEN GALLERY

4 Windmill Street, off Charlotte Street, W1. Tel: 0171-636 1459. Fax: 0171-436 3059. Opening times: Mon-Fri 10-6, Sat 11-5. Contemporary British modern masters & international graphics. **Stanley Jones, to 4 Oct.**

DAVID MESSUM FINE ART

8 Cork Street, W1. Tel: 0171-437 5545. Fax: 0171-734 7018. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-4. Early Newlyn, British impressionism (1880-1940), British contemporary painting. **Hugo Grenville (see London Previews), 1 Oct to 18 Oct. Philip Hicks: 22 Oct to 1 Nov.**

DRIAN GALLERIES

7 Porchester Place, W2. Tel: 0171-723 9473. Opening times: Mon-Fri 11-4. Contemporary masters.

EAST WEST GALLERY

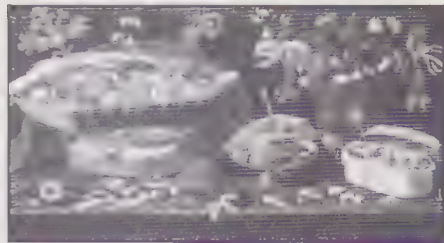
8 Blenheim Crescent, (off Portobello Road), W11. Tel: 0171-229 7981. Fax: 0171-221 0741. Tube: Ladbroke Grove, Notting Hill. Opening times: Wed-Sat 10-6 or by appt. Contemporary artists from Britain & abroad.

EUROPEAN ACADEMY & ACCADEMIA ITALIANA

8 Grosvenor Place, London, W1A 3AB. Tel: 0171-235 1400. Fax: 0171-235 1401. Sun: 10-6.

Wed - 10-6 closed Mon

The Sacred and the Profane: Josefa de Óbidos of Portugal (1630-1684), 3 Oct to 16 Nov.



Still-Life: Sweets and Flowers, 1676, from Santarém Câmara Municipal.

FLOWERS EAST

149-151, Richmond Road, E8. Tel: 0171-985 3333. Fax: 0171-985 3334. Tube: Bethnal Green. Opening times: Tue-Sun 10-6. Leading contemporary art.

John Keane: Truth, Lies and Super-8 - assassination paintings, 27 Sept to 26 Oct.

Gary Wragg: paintings, 27 Sept to 26 Oct.

Richard Smith: new monoprints, 27 Sept to 26 Oct.

Emma Kay: drawings from life, Gallery M, 27 Sept to 26 Oct.

GALLERY DUNCAN TERRACE

24 Duncan Terrace, N1. Tel: 0171-837 5856. Tube: Angel. Opening times: Call for opening times.

Tom Espley: paintings, 30 Oct to 3 Dec.



Three Figures in Blue by Tom Espley, oil on canvas.

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road, SW7. Tel: 0171-411 3445. Fax: 0171-581 0974. Opening times: Mon-Thur 10-8, Fri 10-4, Sat 9.30-12.30. Mainly 20th C German art.

Kaesberg: Private Voodoo - recent sculptures made from industrial materials by Tomas Fröbel, 3 Oct to 8 Nov.

GREENWICH PRINTMAKERS ASSOCIATION

10a Greenwich Market, (off College Approach), SE10. Tel: 0181-858 1569. Opening times: Tue-Sun 10.30-5.30.

Exhibition of members' original prints, drawings and watercolours.

Mary Cossey, to 5 Oct;

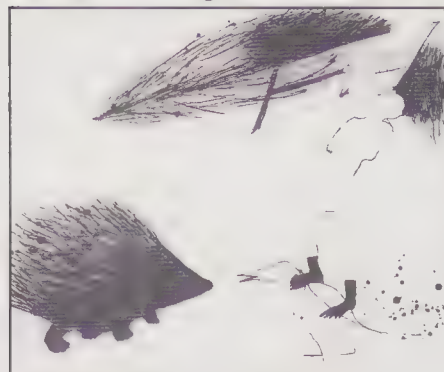
Diana Croft, 7 Oct to 19 Oct;

Mickey Dell, 21 Oct to 2 Nov.

HARDWARE GALLERY

162 Archway Road, N6. Tel: 0181-341 6415. Fax: 0181-348 0561. Tube: Highbury, Archway. Opening times: Wed-Sat 2-6. Contemporary printmaking and artists' books. Prices £100-£1500.

Re-Write: Blank White Page, 10 Oct to 1 Nov.



Held up on the empty slope by Sandy Sykes, drawing: pen, ink and white acrylic, 22.5" x 22.5".

HARRIET GREEN GALLERY

5 Silver Place, off Lexington Street, Soho, W1. Tel: 0171-287 8328. Fax: 0171-287 3990. Opening times: Tue-Fri 11-6, Sat 11-5.

John Crossley: new paintings, to 4 Oct.

Philippa Tunstall, 8 Oct to 1 Nov.

HART GALLERY

113 Upper Street, Islington, N1. Tel: 0171-704 1131. Opening times: Tue-Fri 11-7, Sat 11-6, Sun 2-6. Contemporary fine art & studio ceramics.

John Hartman: new paintings, to 9 Oct.

Elspeth Owen: ceramics, to 9 Oct.

Group Show, 10 Oct to 5 Nov.

HAYWARD GALLERY & ROYAL FESTIVAL HALL

The South Bank Centre, SE1. Tel: 0171-960 4242/261 0127 (rec info). Vhs <http://www.hayward-gallery.org.uk/>. Tube: Waterloo, Embankment. Opening times: Daily 10-6, Tue & Wed 10-8. Contemporary & historical art from all over the world; touring exhibitions.

World Press Photo: dramatic and moving press images, 24 Oct to 16 Nov.



Children, Victims of Land Mines, Angola by Francesco Zizola, World Press Photo of the Year 1996.

HIGHGATE FINE ART

26 Highgate High Street, N6. Tel/fax: 0181-340 7564. Tube: Archway. British Rail, Euston. 20th Century contemporary paintings, drawings and prints. Prices £100 to £10,000.

Arthur Easton ROI & Dennis Gilbert NEAC, 2 Oct to 25 Oct.
Ian Hay ARCA: pastels of cities; Lucy Feilden: paintings of London & the coastlines of England, 30 Oct to 15 Nov.

HORNIMAN MUSEUM

London Road, Forest Hill, SE23. Tel: 0181-699 1872. Opening times: Mon-Sat 10.30-5.30, Sun 2-5.30. Mr Horniman and the tea trade: family & its role in commerce & culture; ethnographic & musical collection.

Japan 1639-1858: Popular Art in Isolation - the Gordon Doubleday Collection of Netsuke and Ukiyo-e Prints, 12 Sept '97 to 13 Apr '98.

HOULDSWORTH FINE ART

Pail Mall Deposit, 124 Barby Road, W10. Tel: 0181-969 8197. Fax: 0181-964 3595. Opening times: By appt. Contemporary painting and sculpture.

Artists include Matthew Radford, Robin Connelly, Cameron Gait, Paul McPhail, Alastair Michie and Jason Spivack.

Matthew Radford: New Paintings, at Todd Gallery, 1-5 Needham Road, W11, Tue-Fri 11-6, Sat 11-4, 6 Nov to 29 Nov.

THE ICE HOUSE

in Holland Park, off Kensington High Street, W8. Tel: 0171-603 1123. Tube: Holland Park. Opening times: Daily, 11-7.

Hags, Harbians, Beasts and Brides: paintings by Helen Robbins, to 5 Oct.

Impressions: new prints by Clare Bassett, Sandra Baxter, Jessie Lee and Susan Moxley, 11 Oct to 26 Oct.

IMPERIAL WAR MUSEUM

Lambeth Road, SE1. Tel: 0171-416 5000/820 1683. Fax: 0171-416 5211. Tube: Elephant & Castle, Lambeth North. Opening times: Daily 10-6. Modern & historical displays covering both World Wars; temporary exhibitions.

Goths and Giants: The First Battle of Britain, to 16 Nov.

JASON & RHODES GALLERY

4 New Burlington Place, W1. Tel: 0171-434 1768. Tube: Oxford Circus, Green Park. Opening times: Mon-Fri 10-6, Sat 10.30-4.

Cooked with Gas: sculpted cakes by Chris Jones & Phil Jones (see London Previews), to 18 Oct.

Eduardo Paolozzi: new sculpture, 22 Oct to 22 Nov.

JILL GEORGE GALLERY

38 Lexington Street, Soho, W1. Tel: 0171-439 7343/7319. Tube: Piccadilly, Oxford Circus. Opening times: Mon-Fri 10-6, Sat 11-4. Established artists & recent graduates; figurative & abstract.

Vernum Tempus: charcoal drawings by Alison Lambert, 16 Sept to 17 Oct.

Tricia Gillman: paintings, 21 Oct to 21 Nov.

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia, SW1. Tel/fax: 0171-245 9949. Tube: Knightsbridge. Opening times: Mon-Fri 11-5.30, Sat 12-4.

Paintings and bronze sculptures by Jonathan Wylder.

Permanent Exhibition: dance, female nude and equestrian sculpture.



Jonathan Wylder: work on the clay original, 1997.

KEW GARDENS GALLERY

Royal Botanical Gardens, Kew, TW9 3AB. Tel: 0181-332 5618. Fax: 0181-332 5610. Opening times: Daily 9.30-4.45; sometimes closed Sat pm - call to confirm.

Madagascar: nature's private sanctuary? - photographs by Andrew McRobb; text by Pat Griggs, to 13 Jul '98.

KNAPP GALLERY

Regents College, Inner Circle, Regents Park, NW. Tel: 0171-487 7447. Fax: 0171-487 7657. Tube: Baker Street. Opening times: 10-6 daily.

Mouse Katz - Portraits of the Soul: Shaman-influenced work, 1 Oct to 31 Oct.

LAMONT GALLERY

65-7 Roman Road, E2. Tel: 0181-981 6332. Fax: 0181-983 0144. Tube: Bethnal Green. Opening times: Tue-Sun 11-6. Figurative paintings, drawings, prints & sculpture.

Hand Made Paintings: Fred Crayk - recent work, to 25 Oct.
Scottish Printmakers, to 25 Oct.



Prometheus by Fred Crayk.

LAUDERDALE HOUSE SOCIETY

Waterlow Park, Highgate Hill, N6. Tel: 0181-348 3716. Fax: 0181-341 2032.

LEIGHTON HOUSE

12 Holland Park Road, W14. Tel: 0171-602 3316. Tube: High St Kensington. Opening times: Mon-Sat 11-5. High Victorian & Pre-Raphaelite fine & decorative art; temporary exhibitions.

A Textile Experience: Charles and Patricia Lester's velvets and silks on show as pieces of art and sculpture, to 4 Oct.

inIVA: artist in residence Mary Evans creating works in response to the history, architecture and collections of Leighton House, 13 Oct to 15 Nov.

LENA BOYLE FINE ART

40 Drayton Gardens, SW10. Tel: 0171-373 8247. Fax: 0171-370 7460. Opening times: By appointment. Modern British and contemporary. Paintings, drawings and original prints.

Two Different Views: landscape painting by Bonnie Brown & Ashley Davies, sculpture by Adam Zolkowski, at Bartley Drey Gallery, 62 Old Church Street, SW3, 30 Sept to 11 Oct.

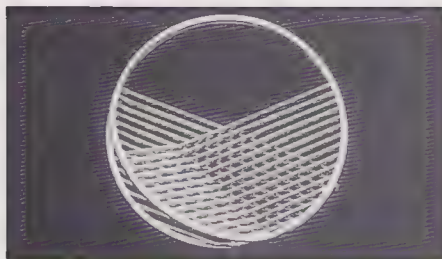
City of London Art Fair, at Armoury House, City Road, EC1, 16 Oct to 19 Oct.

LESLEY CRAZE GALLERY & C2+

33-35 Clerkenwell Green, EC1R 0DU. Tel: 0171-608 0393. Fax: 0171-608 0393. Tube: Farringdon. Opening times: Mon-Sat 10-5.30. Contemporary jewellery (precious and non-precious) and contemporary textiles. Prices £10-£10,000.

Eiji Miyamoto: textiles, to 20 Oct.

Japanese Contemporaries: work by 21 Japanese jewellers combining ancient techniques & modern design, to 22 Oct.



Round brooch by Tomoko Murata, rhodium-plated silver.

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, Rear of 13 High Street, Pinner Village, Middlesex HA5 5QQ. Tel: 0181-868 5765. Fax: 0181-868 4465. Tube: Pinner. Opening times: Wed-Sat 10-6. British contemporary representational paintings, sculpture & ceramics. **New Work by Patrick Cullen & Leo McDowell (paintings) and John Brown (sculpture), 8 Oct to 25 Oct.**

LLEWELLYN ALEXANDER (FINE PAINTINGS) LTD

124-126 The Cut, (opposite the Old Vic), Waterloo, SE1. Tel: 0171-620 1322/24. Fax: 0171-928 9469. Opening times: Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture. **Ron Bone and Austin Moseley: paintings, to 4 Oct.** **Keith New: new landscapes, pastel & acrylic, 9 Oct to 18 Oct.** **John Yardley: 60 new paintings of landscapes, city life and street scenes, 23 Oct to 8 Nov.**



The High - Oxford, oil, by John Yardley

LOGGIA GALLERY

15 Buckingham Gate, SW1. Tel/fax: 0171-828 5963. Tube: St James's Park. Opening times: Wed-Fri 6-8, Sat & Sun 11-5. **Free Painters & Sculptors (FPS) group exhibition, to 3 Oct.** **Mary Fergusson, Peter Durling, Geoff Pimlott, 11 Oct to 31 Oct.**

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea, SW10. Tel: 0171-351 7696. Fax: 0171-376 3771. Opening times: Mon-Fri 10-6, Sat-Sun 10-4. Prices £280-£700. **Permanent exhibition of silkscreens, etchings and lithographs incl. Csaba Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov & Goyo Dominguez.**

LONDON INSTITUTE GALLERY

65 Davies Street, W1. Tel: 0171-514 6000. Fax: 0171-514 613. Opening times: Mon-Fri 10-8. **Site: work by students with learning disabilities, 1 Oct to 17 Oct.**

LONDON PRINT WORKSHOP

421 Harrow Road, W10. Tel: 0181-969 3247. Fax: 0181-964 0008. Tube: Westbourne Park. Opening times: Mon-Fri 10-6, Sat 1-5. Over 50 artists' prints on carnival & celebration.

LUMLEY CAZALET

33 Davies Street, W1. Tel: 0171-491 4767. Fax: 0171-493 8644. Tube: Oxford Circus. Opening times: Mon-Fri 10-6, Sat by appt. Late 19th & 20th C original prints by: Braque, Chagall, Frink, Helleu, Matisse, Miro, Moore, Picasso etc, drawings by Matisse, sculpture and drawings by Frink.

A Century of European Prints (in conjunction with 5 other London galleries): the period 1925-1970, to 17 Oct.

MALL GALLERIES

The Mall, nr Trafalgar Square, SW1. Tel: 0171-930 6844. Fax: 0171-839 7830. Opening times: Daily 10-5. Wide programme of exhibitions & events: home to Britain's leading arts societies.

Tom Flint: first solo show - large, dynamic and striking images of city life, 27 Oct to 2 Nov.

MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street, W1. Tel: 0171-629 5161. Fax: Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Old Masters, Impressionist, 20th C & contemporary work, publications & modern master prints.

A Century of European Prints (in conjunction with 5 other

London galleries): the period 1967-1997, to 17 Oct.
Group Exhibition: work by gallery artists, 21 Oct to 31 Oct.

MARSDEN FINE ART

21 Dulwich Village, SE21. Tel: 0181-693 2700. Opening times: Daily by appt. Contemporary paintings, sculpture & ceramics inc. **Vanessa Pooley, Christine Barnett, Jiri Borsky, Neil Park, Jill Downie, Emma McClure, Terry Whybrow.**

MAYOR GALLERY

22a Cork Street, W1. Tel: 0171-734 3558. Fax: 0171-494 2700. Opening times: Mon-Fri 10-5.30, Sat 10-1. 20th C paintings, drawings and sculpture.

Jacques Rolé: British Dreams, to 11 Oct.

Andrew Ehrenworth: recent works, 15 Oct to 15 Nov.

MCHARDY SCULPTURE COMPANY

Cardamon Building, Shad Thames, SE1. Tel: 0171-403 7555. Opening times: Tue-Sat 12-5, Sun 2-5. Contemporary sculpture.

John Huggins: sculpture and drawings, 4 Oct to 23 Oct.



Morning Head (detail) by John Huggins, bronze.

MEGHRAJ GALLERY

Meghraj Court, 18 Jockey's Fields, WC1. Tel: 0171-831 688. Fax: 0171-404 8288. Tube: Holborn/Chancery Lane. Opening times: Mon-Fri 10-4. Indian art.

Amal Ghosh: Borderlands - vitreous enamel and stained glass, 18 Sept to 17 Oct.

Hema Joshi: watercolours, 23 Oct to 7 Nov.

MERCURY GALLERY

26 Cork Street, W1. Tel: 0171-347810. Fax: 0171-267 9809. Tube: Green Park/Portico. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Leading modern British art young painters.

A Century of European Prints, to 18 Oct.

David Remfry: watercolours of New York, 22 Oct to 22 Nov.

MICHAEL PARKIN GALLERY

11 Motcomb Street, SW1. Tel: 0171-235 8144/1845. Fax: 0171-245 9988. Opening times: Mon-Fri 10-6. Modern British painting 1850-1950.

John Doman Turner, to 17 Oct.

Francis Wishart: Monotypes, 22 Oct to 4 Nov.

MONTPELIER SANDELSON

4 Montpelier Street, SW7. Tel: 0171-584 0667. Fax: 0171-225 2280. Opening times: Mon-Fri 10-5.30 & Sat 11-4.30 during exhibitions. Modern & contemporary British art.

Katharine Dowson: Myriad, to 11 Oct.

Anne Rothenstein: recent paintings, 15 Oct to 1 Nov.

MORLEY GALLERY

61 Westminster Bridge Road, SE1. Tel: 0171-450 9226. Fax: 0171-928 4074. Tube: Lambeth North. Opening times: Mon 1-6, Tue, Thur & Fri 10-6, Wed 10-8. Contemporary and historical art.

Chain Reaction: new paintings by Sue Kennington, to 2 Oct.

Nan Youngman OBE 1906-1995, 7 Oct to 30 Oct.

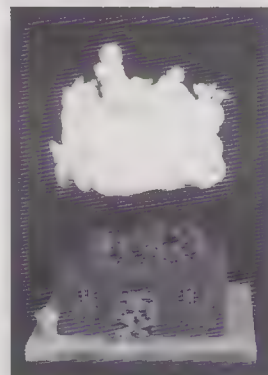
MUSEUM OF MANKIND

Burlington Gardens, W1. Tel: 0171-323 8043. Fax: 0171-323 8013. Opening times: Mon-Sat 10-5, Sun 2.30-6. Collection from a variety of non-Western societies & cultures.

NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick, W4. Tel: 0181-747 1575. Fax: 0181-742 1268. Tube: Turnham Green. Opening times: Daily by

LONDON PREVIEWS



Chris Jones and Philip Jones at Jason & Rhodes

Middle East and Indonesia, and this show features over 250 photographs representing all aspects of his work. Harrowing war scenes and depictions of human grief and poverty are displayed along with his more recent still-lives, landscapes and images of Indian religious festivals which mark his withdrawal from the horror of so many of the events he has witnessed. This is one exhibition which is sure to make a deep impression.

If you'd prefer something more light-hearted, then 'Cooked with Gas' at Jason & Rhodes should be suitably entertaining. It consists of a series of 'edible sculptures' made by Chris Jones and Philip Jones, including a Heaven & Hell cake where "citrus-peel souls are baked to the brittle indifference of angelic icing sugar" (see above).

The exhibition of paintings by Hugo Grenville at David Messum Fine Art (see below) is also well worth a visit. The subject matter of the paintings - railway stations, office workers, people relaxing after an evening meal and numerous other everyday scenes - reflects Grenville's fascination with human interaction and life, and is conveyed in a technique reminiscent of Degas.



Don McCullin at Barbican Art Gallery



Hugo Grenville at David Messum Fine Art

appt. Inuit - Eskimo contemporary art; permanent collection of Arctic Canadian, Greenlandic & Russian sculpture in stone, bone & horn; drawings & prints celebrating 40 years (1955-95); extensive educational reference library.

THE NATIONAL GALLERY

Trafalgar Square, WC2. Tel: 0171-389 1785/747 2885. Fax: 0171-930 4764. Tube: Chancery Cross, Leicester Square. Opening times: Mon-Sat 10-6, Wed to 8 Sun 12-6. An outstanding collection of European paintings 13th-20th C.
Rembrandt: The Blinding of Samson, to 16 Nov.
Hogarth's Marriage A-la-Mode, 15 Oct '97 to 18 Jan '98.

NATIONAL PORTRAIT GALLERY

2 St. Martin's Place, WC2. Tel: 0171-306 0055. Tube: Leicester Square. Chancery Cross. Opening times: Mon-Fri 10-5, Sat 10-6, Sun 2-6. An outstanding collection of the men & women who created British history & culture, mediaeval to contemporary.
The Pursuit of Beauty: Five Centuries of Body Adornment in Britain, to 26 Oct.

NEFFE-DEGANDT FINE ART

32a St. George Street, W1. Tel: 0171-493 2630. Fax: 0171-493 1379. Tube: Oxford Circus, Bond Street. Opening times: Tue-Fri 10-5:30 or by appt. French Impressionist and Post Impressionist. Prices £2000 to £250,000.

Paul Signac: Un voyage le long des côtes françaises - watercolours, to 31 Oct.

NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street), W1. Tel: 0171-323 4700. Fax: 0171-436 3059. Tube: Goodge Street. Opening times: Mon-Fri 10-6, Thur 10-8, Sat 11-5 (incl Bank Hols). Contemporary British paintings, sculpture, original prints & textiles.

The Oxford Printmakers, 2 Oct to 1 Nov.

NEW GRAFTON GALLERY

49 Church Street, Baines, SW13. Tel: 0181-748 8850. Fax: 0171-748 9818. Tube: Hammersmith, then bus. Mainly figurative painting & drawing by living artists; permanent portrait centre.
Sue Campion, 25 Sept to 11 Oct.
Ruth Sage, 16 Oct to 8 Nov.

NORTHCOLE GALLERY

110 Northcote Road, Battersea, SW. Tel/fax: 0171-924 674. Opening times: Tue-Sat 11-7 and by appt.

Alice Scrutton: new seascapes & landscapes, to 11 Oct.
Daisy Cook: new abstract landscapes, 9 Oct to 21 Oct.
Colette Leinman: Figurative & abstract works, 23 Oct to 12 Nov.



Colette Leinman, oil on canvas, 100cmx90cm.

THE OCTOBER GALLERY

24 Old Gloucester Street, WC1. Tel: 0171-242 7367. Fax: 0171-405 1851. Tube: Holborn, Russell Square. Opening times: Tue-Sat 12.30-5.30. Cross cultural avant garde.

Keepers of the Mimi Spirit: Australian Aboriginal X-ray art and carvings from the Tiwi Islands, 4 Sept to 4 Oct.
Yoruba Diasporas I: Metamorphosis - figurative works by contemporary Yoruba artists, 9 Oct to 15 Nov.

THE ORANGERY

in Holland Park, off Kensington High Street, W8. Tel: 0171-603 1123. Tube: Holland Park. Opening times: Daily, 11-7.
Kelly Burkes: furniture and sculpture, 2 Oct to 15 Oct.

ORLEANS HOUSE GALLERY

Riverside, Twickenham. Tel: 0181-893 0221. Tube: Richmond, BR St. Margaret's. Opening times: Tue-Sat 1-4.30, Sun 2-4.30. Topographical fine art collection.
Art Textiles, 4 Oct to 9 Nov.

PARK GALLERY

26 Connaught Street, W2. Tel: 0171-262 2588. Fax: 0171-262 2587. Tube: Marble Arch. Opening times: Mon-Fri 9.30-5.30, 19th and 20th C paintings and watercolours of the Arab world.

PATON GALLERY

London Fields, 282 Richmond Road, E8. Tel: 0181-986 3409. Fax: 0181-986 0811. Opening times: Tue-Sat 11-6, Sun 12-6.
Rosie Snell: The lie of the land, to 26 Oct.

PICCADILLY GALLERY

16 Cork Street, W1. Tel: 0171-629 2875. Fax: 0171-499 0431. Tube: Piccadilly, Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-6. Symbolist works, 20th C British & European, contemporary figurative.
Tony Peart, 3 Oct to 1 Nov.

PIERS FEETHAM GALLERY

475 Fulham Road, SW6. Tel: 0171-381 5958. Fax: 0171-381 3031. Tube: Fulham Broadway. Opening times: Tue-Fri 10-1, 2-6, Sat 10-1. Contemporary mixed media mainly representational.
John Bawtree: From Venice to Arabia - oils & watercolours, to 11 Oct.
Critic's Choice: drawings selected by William Packer, art critic on the Financial Times, 17 Oct to 8 Nov.

PITSHANGER MANOR GALLERY

Mattcock Lane, Ealing, W5. Tel: 0181-567 1227. Tube: Ealing Broadway. Opening times: Tue-Sat 10-5.
Divine Façades: Indian architecture, 15 Oct to 12 Nov.

POLISH CULTURAL INSTITUTE

34 Portland Place, W1. Tel: 0171-636 6932. Fax: 0171-637 2190. Tube: Oxford Circus. Opening times: Mon-Fri 10-4, Thur 10-8.
Bruno Schultz: drawings, 10 Oct to 26 Nov.
Pawel Leski: medals, 3 Oct to 31 Oct.

PORTAL GALLERY

16a Grafton Street, W1. Tel: 0171-493 0706. Fax: 0171-629 3506. Tube: Green Park, Bond Street. Opening times: Mon-Fri 10-6, Sat 10-4. Idiosyncratic, figurative paintings, contemporary British artists.
Nick Cudworth: Between Shadows - new paintings, 29 Sept to 18 Oct.
John (aka Patrick) Byrne: paintings from The Slab Boys, and other new works, 20 Oct to 8 Nov.

POSK GALLERY

238-246 King Street, W6. Tel: 0181-741 1940. Tube: Hammersmith. Opening times: Daily 11-9. Monthly changing exhibitions of Polish and other artists.
Wojciech Falkowski: Reminiscences, to 3 Oct.
50 Years of Veritas Foundation: Polish publisher in England, 5 Oct to 17 Oct.
Edward Kopaczew: pastels, acrylic paintings; Adam Wesecki: photographs - Architecture from Cracow and Lwow, 19 Oct to 31 Oct.

PROUD GALLERIES

5 Buckingham Street, The Strand, WC2. Tel: 0171-839 4942. Fax: 0171-839 4947. Email: alex@proudgalleries.co.uk. Tube: Chancery Cross. Opening times: Mon-Fri 10-6, Sat 10-5 (on private view information). Contemporary art.
Malcolm White, 7 Oct to 28 Oct.



Head looking to one side on red by Malcolm White, oil.

PUMP HOUSE GALLERY

Battersea Park, SW11. Tel: 0181-871 7580. Fax: 0181-871 7533. Tube: Sloane Square. Opening times: Wed-Sat 11-4, Sun 11-6. Restored Victorian pump house beside lake.
Gavin Maughfling: London and Londoners, 8 Oct to 19 Oct.
David Giffard: recent paintings, 22 Oct to 31 Oct.

PURDY HICKS GALLERY

65 Hopton Street, Bankside, SE1. Tel: 0171-401 9229. Fax: 0171-401 9595. Tube: Blackfriars. Opening times: Mon, Tue, Thur, Fri 10-5.30; Wed 10-7; Sat 10-2. Contemporary British painting.
Michael Porter: stone, rocks & leaves - paintings, to 18 Oct.

R. NEWBOLD GALLERY

The Basement, 7-8 Langley Court, WC2. Tel: 0171-240 0009. Fax: 0171-240 1297. Ws: http://www.paulsmith.co.uk/. Tube: Covent Garden. Opening times: 10.30-6.30.
'Boy' by Sixsixfour: the difficult years between childhood and adulthood, 9 Oct to 22 Oct.

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street, W1. Tel: 0171-436 4899. Fax: 0171-323 3182. Tube: Goodge Street. Opening times: Mon-Sat 10-6. British figurative & abstract art.
Janakpur Art: women artists from Nepal, to 4 Oct.
Selected group show, to 4 Oct.
Sophie de Stempel: recent works on canvas drawing on the past traditions of Western art, 6 Oct to 1 Nov.
Chris Woods: paintings and prints, 6 Oct to 1 Nov.

REDFERN GALLERY

20 Cork Street, W1. Tel: 0171-73461732/0578. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-4. 20th C paintings, drawings, sculpture & graphics.
Elizabeth Butterworth, to 2 Oct.

RICHARD SALMON

Studio 4, 59 South Edwards Square, W8. Tel: 0171-602 9494. Fax: 0171-371 6617. Tube: Earls Court, High Street Kensington. Opening times: Tue-Sat 10-6.

ROYAL ACADEMY

Piccadilly, W1. Tel: 0171-439 7438. Fax: 0171-439 4998. Tube: Green Park, Piccadilly Circus. Opening times: Daily 10-6.
Sensation: young British artists from the Saatchi Collection, to 28 Dec.

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St. James's Street, SW1. Tel: 0171-408 0214 x 219. Fax: 0171-499 6738. Tube: Green Park, Piccadilly Circus. Opening times: Mon-Sun 10-6. Young contemporary UK & Commonwealth artists.
Behind Closed Doors: paintings by Scottish artist Lesley Banks, to 20 Nov.
Royal Over-Seas League 14th Annual Open Exhibition: paintings by 50 young Commonwealth, at Edinburgh College of Art, 6 Oct to 27 Oct.

SERPENTINE GALLERY

Kensington Gardens, W2. Tel: 0171-723 9072/402 6075. Fax: 0171-402 4103. Tube: South Kensington, Lancaster Gate. Opening times: Mon-Sun 10-6. Established artists & work by young artists.

SIMMONS GALLERY

53 Lambs Conduit Street, WC1. Tel: 0171-831 2080. Fax: 0171-831 2090. Tube: Holborn/Russell Square. Opening times: Mon-Fri 10-5.30. Contemporary sculpture and medals.
On the Edge: Jane McAdam-Freud - discarded relics of the past are coupled with contemporary bronzes, inspired by themes of commemoration and veneration, 14 Oct to 12 Nov.
Sad Tidings: Alison Branagan - bronze masks, taken from life casts, are shrunk and placed in caskets like memento mori for the living, 30 Oct to 7 Nov.

SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road, W11. Tel: 0171-221 3489. Fax: 0171-792 9112. Tube: Ladbroke Grove, Notting Hill. Opening times: Mon-Fri 10-6, Sat 11-5. International fine art photography.
Emma Parker: Temples & Transistors - a combination of photography, collage and painting, to 11 Oct.
For Paul: contemporary photographic portraits by the '60s pop star Barry Ryan, of 'Eloise' fame, 16 Oct to 15 Nov.

SPINK & SON LTD

5, 6, & 7 King Street, St. James's, SW1. Tel: 0171-930 7888. Fax: 0171-839 4853. Tube: Green Park. Opening times: Mon-Fri 9.30-5.30, Tue 9-7.30. English paintings & watercolours; jewellery, furniture; Oriental, Asian & Islamic art; textiles; medals; coins; bullion; banknotes; stamps.
Light of Compassion: Buddhist art from Nepal & Tibet, to 16 Oct.
From an Antique Land: watercolours of the Nile by Alexander Creswell, 27 Oct to 7 Nov.
A Divine Art: South East Asian sculpture, 13 Oct to 14 Nov.
The Sublime Image: Indian & Persian Miniatures, 13 Oct to 14 Nov.

ST. JOHN'S SMITH SQUARE

Footstool Restaurant Gallery, SW10. Tel: 0171-222 2168. Tube: Westminster. Opening times: Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Contemporary art in restaurant setting.
International Photo Alternative: 4th Exhibition - innovative photographic printing techniques, to 17 Oct.
Divers Images: new paintings by Kay Young & John Ward, 20 Oct to 14 Nov.

ST. MARTIN'S GALLERY

St. Martin-in-the-Fields, Trafalgar Square, WC2. Tel: 0171-839 4342. Fax: 0171-839 5163. Opening times: Open 10-6. In the crypt under vaulted arches, restaurant.

Women in Focus: recent work by the group, to 4 Oct.

TADEMA GALLERY

10 Charlton Place, Camden Passage, N1. Tel/fax 0171-359 055. Opening times: Wed, Sat 10-5 or by appt. Post-war abstract art & 20th C artist-designed jewellery.

TATE GALLERY

Millbank, SW1. Tel: 0171-887 8000, rec. info. 017-887 8008. Fax: 0171-887 8007. Tube: Pimlico. Opening times: Daily 10-5.50. National collection of British & 20th C international art.

Art Now II: Beat Streuli, to 9 Nov.

British Watercolours from the Oppé Collection, to 30 Nov.

Mondrian: Nature to Abstraction, to 30 Nov.

The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860-1910, 16 Oct to 4 Jan.

Turner on the Loire, to 15 Feb '98.

THOMPSON'S GALLERY

8 Dover Street, W1. Tel: 0171-629 6878. Fax: 0171-629 6181. Tube: Green Park, Piccadilly Circus. Opening times: Mon-Fri 10-6, Sat 11-4. Contemporary & modern British & Victorian, Edward Seago, Sir William Russell Flint, William Lee-Hankey, Paul Maze, Sir Hugh Casson, John Yardly, Robert Kesley, William Selby, Terence Clark, Mark Rowbotham.

The September Show: mixed exhibition of artists including John Boyd, Fred Cuming, Mary Fedden, Robert Kelsey, Alberto Morrocco, 24 Sept to 11 Oct.

The Water Colourists: members of the RWS & RSW chosen for their imaginative use of colour, 15 Oct to 25 Oct.

TIMOTHY TAYLOR GALLERY

Bruton Place, W1. Tel: 0171-409 3344. Fax: 0171-409 1316. Tube: Green Park. Modern and contemporary art.

A Tale of 3 Cities: photographs by Nick Danziger, 1 Oct to 31 Oct.

VICTORIA AND ALBERT MUSEUM

Cromwell Road, SW7. Tel: 0171-938 8500. Tube: South Kensington. Opening times: Tue-Sun 10-5.50, Mon 12-5.50. Fine & decorative arts spanning 2,000 years.

Carl and Karin Larsson: creators of the Swedish style, 23 Oct to 18 Jan.

WADDINGTON GALLERIES

11, 12, 34 Cork Street, W1. Tel: 0171-437 8611. Fax: 0171-734 4146. Tube: Green Park, Piccadilly Circus, Bond Street. Opening times: Mon-Fri 10-5.30, Sat 10-2. Major modern & contemporary art; many leading artists.

Jan Dibbets, 16 Sept to 11 Oct.

Mimmo Paladino: New Work, 15 Oct to 15 Nov.

WHITECHAPEL ART GALLERY

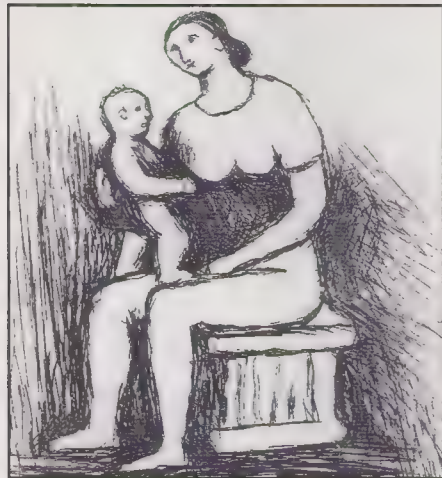
Whitechapel High Street, E1. Tel: 0171-522 7888. Fax: 0171-377 1685. Tube: Aldgate East. Opening times: Tue-Sun 11-5, Wed 11-8. (incl. Mon & bank hols). Modern & contemporary art.

David Alfaro Siqueiros - Portrait of a Decade, 1930-1940: paintings, to 2 Nov.

WISEMAN ORIGINALS

34 West Square, Lambeth, SE11. Tel: 0171-587 0747. Fax: 0171-793 8817. Opening times: By appt. Original major, modern & contemporary prints.

The Art of Collecting: exhibition to coincide with the book Collecting Prints and Posters, incl. prints by Hogdlin, Frink, Piper, Matisse, Picasso, Hockney and Moore, 1 Oct to 15 Nov.



Mother and Child by Henry Moore, etching in sepia, 1983, ed. 50, £950.

WOLSELEY FINE ARTS

12 Needham Road, W11. Tel: 0171-792 2788. Fax: 0171-792 2988. Tube: Notting Hill Gate. Opening times: Tue-Fri 2-7, Sat 11-5 during exhibitions & by appt. 20th C works on paper.

John Buckland Wright: the continental years 1926-39 - engravings & illustrated books, 7 Oct to 1 Nov.



Illustration for Love Night by John Buckland Wright, wood engraving.

SCOTLAND

ABERDEEN ABERDEEN ART GALLERY

Schoolhill, Aberdeen. Tel: 01224-646333. Fax: 01224-632 13. Opening times: Mon-Sat 10-5, Thur 10-8, Sun 2-5. Scottish painting & silver, 20th C British & 19th C French.

Sara Radstone: ceramics '79-'97, to 4 Oct.

Fotofeis: The International Festival of Photography in Scotland - interpretations of the theme of sex, 9 Oct to 9 Nov. BP Portrait Award 1997, 25 Oct to 22 Nov.

ALLOWAY MACLAURIN ART GALLERY

Monument Road, Alloway, Ayr KA7 4NQ. Tel: 01292-443708/445447. Fax: 01292-443708. Opening times: Mon-Sat 10-5. Leading Scottish gallery showing major & promising British and international artists.

ROZELLE HOUSE GALLERY

Rozelle Park, Monument Road, Alloway, Ayr KA7 4NQ. Tel: 01292-445447/443798. Opening times: Mon-Sat 10-5. Sister to the MacLaurin Gallery, permanent collection.

St. Kilda Exhibition, to 12 Oct.

COATBRIDGE SUMERLEE HERITAGE TRUST

West Canal Street, Coatbridge, Lanarkshire ML5 1QD.

EDINBURGH EDINBURGH PRINTMAKERS

23 Union Street, Edinburgh EH1 3LR. Tel: 0131-557 2479. Fax: 0131-558 8418. Email printmakers@ednet.co.uk. Opening times: Tue-Sat 10-6. Scottish contemporary original prints.

The Element and the Method: new graphic art from Cracow, to 25 Oct.

LANDINGS GALLERY

Over-Seas House, 100 Princes Street, Edinburgh. Tel: 0131-225 1501. Fax: 0131-226 3936. Opening times: Mon-Sun 10-6. Work by young contemporary UK & Commonwealth artists.

Liam Spencer: paintings, to 3 Oct.

14th Annual Open Exhibition, at Edinburgh College of Art, 6 Oct to 26 Oct.

Marika Borlase, 6 Oct to 28 Nov.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh EH2 2EL. Tel: 0131-556 8921. Fax: 0131-332 4939. Opening Times: Mon-Sat 10-5, Sun 2-5.

The Portrait of a Lady: Sargent and Lady Agnew, to 19 Oct.

OPEN EYE GALLERY

75/79 Cumberland Street, Edinburgh EH3 6RD. Tel: 0131-557 020. Opening times: Mon-Fri 10-6, Sat 10-4. Contemporary & fine arts & crafts. Scottish paintings, early 20th C prints.

Hazel Nagl RSW: paintings; Martin Rayner: sculpture;

Martin Rees: jewellery, 27 Sept to 16 Oct.

Ethel Gabain (1883-1950): A Retrospective, 27 Sept to 16 Oct.

Ann Ross: paintings; Graham Muir: glass; Ajay Kumar Garg: Indian miniatures; Martin Rees: jewellery, 18 Oct to 6 Nov.

SCOTLAND PREVIEW



Lady Hawarden at the Scottish National Portrait Gallery

If you're wanting to find out about non-western cultures and Scotland's relationship with them, now is the time to do it. Among the shows connected with the Africa and Scotland 1997 project in Edinburgh are one of South African painting at the Talbot Rice Art Centre and another featuring African textiles at the Royal Museum of Scotland. The Royal Museum is also staging an exhibition focusing on trade links between Scotland and China over the last three centuries. In Glasgow, the Lillie Art Gallery offers an exhibition exploring the connections between Scotland and Hong Kong, the Collins Gallery shows Colin Cavers' photographic account of relations between Scotland and India, the St Mungo Museum attempts to dispel the myths surrounding the Islamic veil, and the Kelvingrove displays Islamic artefacts and photographs depicting the Hindu lifestyle.

Anyone with an interest in photography should head for the Scottish National Portrait Gallery in Edinburgh, where two important shows are running concurrently. 'Women in White: Photographs by Lady Hawarden' is an exhibition of work produced in the 1860s by this early experimenter in photography, most of which are of her own daughters in mysteriously empty interiors, giving an insight into the private world of Victorian women. 'Eve Arnold: In Retrospect' includes some more familiar but no less impressive portraits of stars, together with images of ordinary people, by one of the great Magnum photographers.

Also worth seeing is an exhibition of original Warner Bros drawings at the Gallery of Modern Art, Glasgow, which is accompanied by a series of animation workshops.



Eve Arnold at the Scottish National Portrait Gallery

ROYAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh Tel: 0131-225 7534. Fax: 0131-220 48 8. Opening times: Mon-Sat 10-5, Tue to 8, Sun 12-5. International collections & decorative arts & ethnography.
Colours of Africa: African textiles, to 25 Jan '98.
Precious Cargo: Scots and the China Trade - 3 centuries of trade between Scotland and China (see below), to 4 Jan '98.



SCOTTISH GALLERY

6 Dundas Street, Edinburgh EH3 6HZ. Tel: 0131-558 1200. Fax: 0131-558 3900. Opening times: Mon-Fri 10-6, Sat 10-4, 20th C & contemporary Scottish paintings; contemporary British crafts.
The Vigorous Imagination - Ten Years On: paintings by John Byrne - The Slab Boys, to 1 Oct.
Sara Brennan: tapestry, to 1 Oct.
Duncan Shanks: new paintings, 6 Oct to 29 Oct.
Alison Kinnaird: engraved glass, 6 Oct to 29 Oct.
Mark Powell: jewellery, 6 Oct to 29 Oct.

SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR. Tel: 0131-556 892 / 0131-332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. 20th C international & Scottish paintings; sculpture, graphic art; print room & library.
Surrealism and After: the Gabrielle Keiller Collection - 136 paintings, sculptures, prints and drawings, to 9 Nov.
Picasso: works on loan and from the Collection, to 9 Nov.
Glorious Victory: The Battle of Camperdown 1797, at McManus Galleries, Albert Square, Dundee, 2 Oct '97 to 7 Mar '98.

SCOTTISH NATIONAL PORTRAIT GALLERY

Queen Street, Edinburgh EH4 3DR. Tel: 0131-556 8921/332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. Scottish history through portraits from the 16th C to present day.
Eve Arnold: In Retrospect - work by one of the great Magnum photographers (see Scotland Previews), to 16 Nov.
Women in White: photographs by Lady Hawarden (see Scotland Previews), to 16 Nov.

TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, Edinburgh EH8 9LY. Tel: 0131-650 2210. Fax: 0131-650 2147. Opening times: Tue-Sat 10-5, Sun 2-5. Torrie collection of Old Masters, Hope Scott Collection of 20th C modern masters.
Scotland/Africa Festival Exhibition: paintings from 8 South African artists, 10 Oct to 8 Nov.

GLASGOW ART GALLERY & MUSEUM

Kelvingrove, Glasgow G3 8AG. Tel: 0141-287 2000. Fax: 0141-287 2739. Opening times: Mon-Sat 10-5, Sun 11-5. Major artists from Botticelli to Dali; armour, furniture, ceramics, silver & glass; the national history of Scotland.
Fawcett's Funny Girls: cartoons telling the story of feminism c.1850 to the present, to 7 Oct.
Young People's Art Competition Exhibition, to 19 Oct.
Divine Frenzy: photographic works depicting scenes of Hindu worship and every-day life, 11 Oct to 9 Nov.
Open Sesame: Islamic artefacts, to Dec.

THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, Glasgow G3 8AG. Tel: 0141-649 7151. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Permanent collection of antiquities, oriental art, European decorative art & painting.
Sir John Lavery: The Irish Glasgow Boy, 24 Oct '97 to 25 Jan '98.

COLLINS GALLERY

University of Strathclyde, Richmond Street, Glasgow G1 1QX. Tel: 0141-552 4400 x 2558. Fax: 0141-552 4053. Opening times: Mon-Fri 10-5, Sat 12-4. Contemporary painting & sculpture, crafts & photography.
Relations: Scotland and India - photography by Colin Cavers, 11 Oct to 15 Nov.

COMPASS GALLERY

178 West Regent Street, Glasgow Tel: 0141-221 6370. Fax:

0141-248 1322. Opening times: Mon-Sat 10-5.30. Contemporary Scottish & international art. Ring for details.

CYRIL GERBER FINE ART

148 West Regent Street, Glasgow Tel: 0141-221 3095/204 0276. Opening times: Mon-Sat 9.30-5.30. Late 19th & 20th C Scottish & English paintings.

FOSSIL GROVE

Victoria Park, Glasgow Tel: 0141-950 1448. Fax: 0141-287 2690. Opening times: Daily 12-5. Open Apr-Sept. Site of scientific interest, chance to examine geological specimens from coal forests 350 million years ago.

GALLERY OF MODERN ART

Queen Street, Glasgow Tel: 0141-229 1996. Fax: 0141-204 5636. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Work by living artists.
The Process of Animation: Shadow of the Bat - Warner Bros. drawings (see Scotland Previews), to 28 Oct.
Pierre et Gilles: part of Fotofeiss '97, an exhibition of photo-based art, 11 Oct to 9 Nov.

GATEHOUSE GALLERY

Rouken Glen Road, Giffnock, Glasgow G46 7UG. Tel/fax: 0141-620 0235. VVs <http://www.gatehouse.demon.co.uk/> Opening times: Daily 10.30-5.30, closed Tue.
Jean Martin: watercolours of still life, harbours and boats, 5 Oct to 30 Oct.

GLASGOW PRINT STUDIO

22 King Street, Glasgow G1 5QP. Tel: 0141-552 0704. Fax: 0141-552 2919. Opening times: Mon-Sat 10-5.30. Original prints, paintings & sculpture by local, national & international artists.
Hock Awn Teh: abstract paintings by this Malaysian artist, 18 Oct to 22 Nov.

GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street, Glasgow G3 6RG. Tel: 0141-353 4500. Fax: 0141-353 4746. Opening times: Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture.
Fotofeiss: Scottish International Festival of photo based work, addressing the theme of sex to 17 Oct.
Noble Grossart Painting Prize, 20 Oct to 1 Nov.

HUNTERIAN ART GALLERY

The University, Hillhead Street, Glasgow G12 8QQ. Tel: 0141-353 8555. Opening times: Mon-Sat 9.30-5. Scotland's oldest public museum opened in 1807.
Beatrice Whistler (1857-1896): paintings, etchings, drawings and designs, to 1 Nov.

LILLIE ART GALLERY

Staton Road, Milngavie, Glasgow Tel: 0141-943 3247. Fax: 0141-943 3246. Opening times: Mon-Fri 10-5, Sat & Sun 2-5. Permanent collection of 20th C Scottish artists.
Hong Kong Handover: Tiger Territory - an exploration of connections between Scotland and the territory, to 11 Oct.
Floodtide: a new look at the work of Joan Eardley, 18 Oct to 15 Nov.

MCLELLAN GALLERIES

270 Sauchiehall Street, Glasgow Tel: 0141-331 1854. Opening times: Mon-Sat 10-5, Sun 11-5. Closed Tue when no temporary exhibition is showing. Contemporary shows from all over the world.

MUSEUM OF TRANSPORT

Kelvin Hall, Bunn House Road, Glasgow Tel: 0141-357 3929. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. History of transport throughout the ages: trams, cars, buses, trains & planes.

PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow Tel: 0141-554 0223. Opening times: Mon-Sat 10-5, Sun 11-5. Historical material & temporary exhibitions; industry, commerce, domestic & social life since 1175.
Closed for refurbishment.

POLLOK HOUSE

2060 Pollokshaws Road, Glasgow Tel: 0141-649 7151, 636 0086. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Historic house built c 1752. Set in 361 acres of park and woodland. Inc. fine furniture, works from collection of Sir William Stirling Maxwell and fine Spanish paintings.

PROVAND'S LORDSHIP

3 Castle Street, Glasgow Tel: 0141-287 2747. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Oldest house in Glasgow built 1471 incl. period display sweet shop on first floor.

ROGER BILLCLIFFE FINE ART

134 Blythswood Street, Glasgow G2 4EL. Tel: 0141-332 4027. Fax: 0141-332 6573. Opening times: Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 1900 to the present day.
George Devlin RSW RGI: recent paintings, 4 Oct to 28 Oct.
Robert Griffith, USA-based metalsmith, 4 Oct to 28 Oct.
Eun-Mee Chung: new narrative jewellery, 4 Oct to 28 Oct.

ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow Tel: 0141-553 2557. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.
The Veil in Islam: Myth and Reality, to 1 Feb '98.

GREENOCK MCLEAN MUSEUM & ART GALLERY

15 Kelly Street, Greenock PA16 8JX. Tel: 01475-723741. Fax: 01475-882101. Opening times: Mon-Sat 10-12, 1-5. Scottish School & other works in the Caird Collection.
Peter Barton: Highland Paintings, 11 Oct to 8 Nov.
Léger's Circus, 11 Oct to 8 Nov.

JEDBURGH MAINHILL GALLERY

Anrum, Jedburgh, Roxburghshire TD8 6XA. Tel: 01835 830518. Opening times: Mon-Fri 10-5, Sat-Sun 10-4. 19th & 20th C painting.
Three Points in Time: oils, watercolours and lithographs by Tom Scott (1854-1927), William Johnstone (1897-1981) and The Earl Haig (1918-), the three most notable artists of the Scottish Borders, 6 Oct to 26 Oct.



Portrait of Hope Scott by William Johnstone, oil, 1974.

PERTH THE STRATHEARN GALLERY AND POTTERY

32 West High Street, Crieff, Perth PH7 4DL. Tel: 01764-656100. Nearest station: Perth. Contemporary paintings and applied arts. Working studio pottery in basement.
Still Life exhibition: Lin Pattullo - paintings, Emma Hollands - ceramics, Clare Manse - jewellery & silversmithing, to 21 Oct.
The Graduates: paintings and applied arts from the four art colleges in Scotland, 25 Oct to 25 Nov.

ST. ANDREWS CRAWFORD ARTS CENTRE

93 North Street, St. Andrews, St. Andrews, Fife KY16 9AL. Tel: 01334-474610. Fax: 01334-479880. Opening times: Mon-Sat 10-5, Sun 2-5. Emphasis on contemporary art.
David Martin Bicentenary Exhibition, 3 Oct to 9 Nov.
Randy Klinger: drawings & paintings, 3 Oct to 9 Nov.
Maryfield Woodshop: carved & turned wood 3 Oct to 9 Nov.
Barry Reed: wooden chairs & stools, 3 Oct to 9 Nov.
Eleanor MacDougall: metal vessels, 3 Oct to 9 Nov.

STIRLING SMITH ART GALLERY & MUSEUM

Dunbarton Road, Stirling FK8 2RQ. Tel: 01786-471917. Fax: 01786-449523. Opening times: Tue-Fri 12-5, Sat 10.30-5, Sun 2-5. Arts & crafts exhibitions, local history, café & shop.
Scotland's Liberator - the Life and Legacy of William Wallace: exhibitions to commemorate the 700th anniversary of the Battle of Stirling Bridge, to 14 Dec.



Linocut by Owain Kirby.

WALES

ABERYSTWYTH ABERYSTWYTH ARTS CENTRE
Pengais, Aberystwyth SY23 3DE. Tel: 01970-622887/622895. Fax: 01970-622883. Opening times: Mon-Sat 10-5 & all eve when an eve perf. Sun 2-5. Mainly contemporary artists & photographers.

The Stone Guest: stone sculpture by Stephen West, to 31 Oct.

Ceramics from the International Ceramic Institute, Kecskemet, Hungary, to 1 Nov.

Ceramic Series: Philomena Pretsall, to 1 Nov.

Hot Off The Press: innovative works in ceramics and print, 4 Oct to 15 Nov.

CARDIFF THE ALBANY GALLERY

74b Albany Road, Cardiff CF2 3RS. Tel: 01222-487158. Fax: 01222-449158. Opening times: Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions.

New English Art Club: work by members, to 4 Oct.

David Tress: recent paintings and drawings, 9 Oct to 8 Nov.

HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens, Cardiff. Tel/fax: 01222-506678. Opening times: Mon-Thur 9.30-8, Fri 9.30-5.

Revelation: textile artists focus on themes of identity, the body, gender and the environment, 11 Oct to 12 Nov.

MARTIN TINNEY GALLERY

6 Windsor Place, Cardiff CF1 3BX. Tel: 01222-449158. Opening times: Mon-Fri 10-6, Sat 10-5. 20th C contemporary paintings & prints; mixed gallery artist shows.

Sally Moore: new paintings, 14 Oct to 1 Nov.

Gallery II: work by Gallery artists, throughout Oct.

NATIONAL MUSEUM OF WALES

Museum of Welsh Life, Gardens House, St. Fagans, Cardiff CF5 6XB. Tel: 01222 397951.

ORIEL

The Friary, Cardiff CF 4AA. Tel: 01222-399477. Fax: 01222 398500. Opening times: Mon-Sat 9.30-5. Contemporary art & crafts from Wales, UK & overseas.

Siobhán Hapaska: sculpture, 3 Oct to 8 Nov.

ST. DAVID'S HALL

The Hayes, Cardiff CF1 2SH. Tel: 0 222-978500. Opening times: Mon-Fri 10-4.30 & before eve. perfs. Mainly contemporary artists.

CONWY ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy LL32 3BH. Tel: 01492-593413. Opening times: Daily 11-5 except Monday.

60th Anniversary Exhibition: work from the collection of the Contemporary Art Society of Wales, 11 Oct to 9 Nov.

DENBIGH DENBIGH LIBRARY MUSEUM AND GALLERY

Hall Square, Denbigh, Denbighshire LL6 3AU. Tel: 01745-816313.

Local History Society: Denbigh through the ages, to 4 Oct.

Ragworks: tufted rag rugs & wall pieces by Lynne Stein, 11 Oct to 15 Nov.

FISHGUARD WEST WALES ARTS CENTRE

16 West Street, Fishguard, Pembrokeshire SA65 9AE. Tel: 01348 873867. Nearest station: Fishguard Harbour. Opening times: Mon-Sat 9-5.30, Sun by appt. Contemporary fine and applied art, featuring both established and emerging artists. Prices £150-£5,000.

Gallery Artists: James MacKeown, Ian Rovertson, Denis Curry, Simon Marsh, Ross Loveday, David Tress, Neil Canning, Elizabeth Cramp, Josh Partridge, Jonathan Cramp, Chris Roberts (£150-£3,000), to Dec.

MACHYNLLETH THE MUSEUM OF MODERN ART

Y Tabernacl, Heol Penralt, Machynlleth SY20 8AJ. Tel/fax: 01654-703355. Opening times: Mon-Sat 10-4.

Group 75: Dialogue, to 11 Oct.

The Welsh Lens, 6 Oct to 8 Nov.

Pete Davis: Cader Idris, 20 Oct to 15 Nov.

Showcase Wales, throughout Oct.

MOLD ORIEL THEATR CLWYD

County Civic Centre, Mold, Clwyd CH7 1YA. Tel: 01352-756331. Fax: 01352-758323. Opening times: Mon-Sat 10-10, Sun 7pm-10pm. Contemporary art of all media.

Angels and Mechanics: the perception of fertility examined by contemporary artists, to 12 Oct.

Pseudologica Fantastica: new work by Calum Colvin exploring digital techniques, 18 Oct to 30 Nov.

NEWPORT NEWPORT MUSEUM & ART GALLERY

John Frost Square, Newport, Gwent. Tel: 0 633-840064. Opening times: Mon-Thur 9.30-5, Fri 9.30-4.30, Sat 9.30-4. Early English watercolours, oils & 20th C Welsh artists.

Detritus: Assemblages and Poems by David Garner and Patrick Jones on a theme of Welsh mining, to 8 Nov.

NEWTOWN ORIEL 31,

Davies Memorial Gallery, The Park, Newtown, Powys SY16 2NZ. Tel: 01686-625041. Fax: 01686-623633. Opening times: Mon-Sat 10-5. Contemporary paintings, drawings & sculpture by national & international artists.

Oriel 31 Open Exhibition: painting, drawing, sculpture, print & photography from mid-Wales and the Borders, to 4 Oct.

Helen Kozich, printmaker, 11 Oct to 15 Nov.

Claire Curreen: figurative ceramic sculpture, 11 Oct to 15 Nov.

RHYL RHYL LIBRARY MUSEUM ARTS CENTRE

Church Street, Rhyl, Clwyd LL18 3AA. Tel: 01745-353814. Fax: 01745-353818. Opening times: Mon-Fri 10-5, Sat 9.30-11.3.

Contemporary & historical, craft & performing arts.

Travelling Discovery Centre from Natural History Museum, to 18 Oct; spin off schools exhibition, 20 Oct to 25 Oct.

Among the Amish: pastels by Keith Bowen, 25 Oct to 29 Nov.

SWANSEA ATTIC GALLERY

61 Wind Street, Swansea SA1 1EG. Tel: 01792-653387.

Opening times: Tue-Fri 9.30-5.30, Sat 10-4.30. Contemporary paintings, prints & sculpture.

Gwilym Prichard & Claudia Williams, 11 Oct to 1 Nov.

GLYNN VIVIAN ART GALLERY

Alexandra Road, Swansea SA1. Tel: 01792-655006. Fax: 01792-651713. Opening times: Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, esp Welsh artists.

Paul Rossi: paintings, 27 Sept to 26 Oct.

Make Space: the art of stage design, 4 Oct '97 to 18 Jan '98.

WREXHAM WREXHAM ARTS CENTRE

Rhosddu Road, Wrexham LL1 1AU. Tel: 01978-261932. Fax: 01978-361876. Opening times: Mon-Fri 9.30-6.45, Sat 9.30-5. Contemporary & historical art & craft.

Ana Maria Pacheco: Some Exercise of Power - sculpture and prints, 13 Sept to 25 Oct.

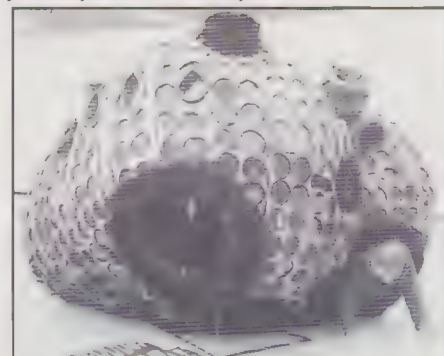
THE NORTH

CARLISLE TULLIE HOUSE

Castle Street, Carlisle, Cumbria CA3 8TP. Tel: 01228-34781 x 24. Fax: 01228-810249. Opening times: Mon-Sat 10-5, Sun 12-5. 20th C British art incl Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts.

Sweet Airs: giant musical sculptures by Paddy Burton & Jack Drum to celebrate Prism Arts' 10th birthday, to 9 Nov.

Jan Niedojadlo: Interactive Sculptures, to 9 Nov.



Heart by Jan Niedojadlo.

CHATTON THE CHATTON GALLERY

Church House, New Road, Chatton, Northumberland NE66 5PU. Tel: 01668-215494. Contemporary art and sculpture. Prices £250-£2000.

DURHAM DLI MUSEUM AND DURHAM ART GALLERY

Ayckley Heads, Durham DH1 5TU. Tel: 0191-384 2214. Fax: 0191-386 1779. Opening times: Tue-Sat 10-5, Sun 2-5. Regimental collection of the DLI; changing art exhibitions & tours.

Escapes: paintings, prints and computer-generated images of wild gardens by Denise Wyllie, to 5 Oct.

Images 21: the Association of Illustrators, to 5 Oct.

Fibre Works: work in felt, weave, paper, print, knit, embroidery and mixed media, to 12 Oct.

Madame Yevonde: photographs from the '30s (see North, Yorkshire & Humberside Previews), 11 Oct to 9 Nov.

Hotar: an exhibition exploring the theme of frontiers by young Romanian artists, 11 Oct to 9 Nov.

GATESHEAD THE GALLERY, GATESHEAD LIBRARIES & ARTS

Prince Consort Road, Gateshead, Tyne & Wear NE8 4LN. Tel: 0191-477 3478. Fax: 0191-477 7454. Opening times: Mon-Fri 9.30-7.30, Wed 9.30-5, Sat 9.30-1. Mainly contemporary regional painting, printmaking & photography.

Marshall Atkinson 1913-1990, painter of Tyneside life from ship-building to the Victorian parks, to 11 Oct.

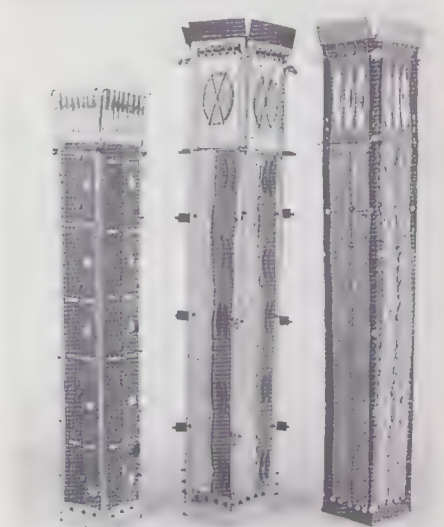
NORTH, YORKSHIRE & HUMBERSIDE PREVIEWS



Madame Yevonde at Durham Art Gallery

This month Durham Art Gallery offers a show of the pioneering colour photographic work of Yevonde Middleton. 'Madame Yevonde,' as she is better known, was a feminist who nevertheless loved glamour and is chiefly remembered for her stylish 1930s portraits of society figures, often depicting ladies dressed in fantasy costumes as Greek or Roman goddesses.

The Cupola Gallery, Sheffield is holding an exhibition entitled 'Art for the Body (Remembering Versace)' which features jewellers and textile artists from as far afield as Budapest reacting to the life and works of Gianni Versace. Their broad brief allowed them to create anything they wished from their materials, resulting in a show which includes wearable pieces as well as abstract or conceptual sculptural forms and promises to be varied and innovative.



'Art for the Body (Remembering Versace)' at Cupola Gallery, Sheffield.

Beneath the Skin: work by people involved with the Angel of the North education programme, 17 Oct to 22 Nov.
Gateshead Family Sculpture Day, Saltwell Park, Gateshead (call for details), 5 Oct, 10-4.

HARTLEPOOL HARTLEPOOL ART GALLERY
 Church Square, Hartlepool TS24 7EQ. Tel: 01429-523442. Nearest station: Hartlepool. Opening times: Tue-Sat 10-5.30, Sun 2-5.
Love Tokens: craft selling exhibition, to 26 Oct.

NEWCASTLE-UPON-TYNE CLAYTON GALLERY
 4 Clayton Road, Jesmond, Newcastle-Upon-Tyne NE2 4RP. Tel: 0191-232 7734. Opening times: Mon-Fri 10-5, Sat 10-5, Sun 2-5. British paintings 18th C on ceramics & costume collections.

Beryl Rankin: new paintings, to 11 Oct.
Peter Podmore: landscape pastels; Deb Rindl: artists' books; Fiona Thompson & Helen Kemp: ceramics, 18 Oct to 15 Nov.

LAING ART GALLERY
 New Bridge Street, Newcastle-Upon-Tyne. Tel: 0191-232 7734. Opening times: Mon-Sat 10-5, Sun 2-5. British paintings 18th C on ceramics & costume collections.
Suspect Devices: new video and sound work by Susan Collins, to 30 Nov.
The Making of Newcastle: celebration of the birth of Richard Grainger, to 18 Jan '98.
Maling: The Biggest Pottery in the World, to 18 Jan '98.

UNIVERSITY GALLERY
 University of Northumbria, Library Building, Sandyford Road, Newcastle-Upon-Tyne NE1 8ST. Tel: 0191-227 4424. Fax: 0191-227 4718. Opening times: Mon-Thur 10-5, Fri & Sat 10-4 (incl Sun & bank hols). Contemporary, historical & permanent collection & 2D work.
Max Klinger: Graphics, to 14 Nov.

NR HAWKSHED GALLERY-IN-THE-FOREST
 Nr Hawkshhead, Cumbria LA22 0QJ. Tel: 01229-860291. Fax: 01229-860050. Opening times: Daily 24 hrs. The largest collection of site-specific sculpture in the UK. Over 80 works sited along a 9-mile trail; also access trail for elderly & disabled.
Stitch Addiction 3: Preston Threads, 4 Oct to 7 Nov.
Cumbria Craft Guild Annual Exhibition, 5 Oct to 9 Nov.
Kathleen McFarlane: crafts residency exhibition, to mid-Nov.

YORKSHIRE & HUMBERSIDE

HALIFAX THE DEAN CLOUGH GALLERIES
 Halifax Tel: 01422-250250. Fax: 01442-341148. Email: lnda@design-dimension.co.uk. Contemporary art and design.
Dean Clough Artists, to 26 Oct.
Crescent Arts Workshop, to 5 Oct.
Richard McGowan - Paintings, to 26 Oct.
East Street Arts, to 26 Oct.
Bradford College MA Printmaking, 11 Oct to 26 Oct.

HENRY MOORE SCULPTURE TRUST STUDIO
 Gate 1, Dean Clough, Halifax, Yorkshire. Tel: 0113-234 3158. Opening times: Tue-Sun 12-5 during exhibitions.
Peter Shelton: new sculpture, 22 Nov '97 to 15 Mar '98.

HARROGATE ANSTEEY GALLERIES
 33 Swan Road, Harrogate HG1 2SA. Tel: 01423 500102. Fax: . Nearest station: Harrogate. Opening times: Tue-Sat 10-4.30. Contemporary Fine Art - limited edition bronze and ceramic sculpture, paintings and drawings. On-going show by Gallery artist Pierre Diamantopoulos. Other works by John Dunn, Amanda King, Laurence Cutting and others.



Le Turc et le Zèbre by Pierre Diamantopoulos.

HELMSLEY LOOK GALLERY
 20 Castlegate, Helmsley, York. Tel: 01439-770545. Opening times: Mon-Sat 10.30-5, Sun 2-5.

HUDDERSFIELD HUDDERSFIELD ART GALLERY
 Princess Alexandra Walk, Huddersfield, West Yorkshire HD1 2SU. Tel: 01484-513808. Fax: 01484-531983. Opening times: Mon-Fri 10-5, Sat 10-5. Contemporary work; British art from 1900.
Krishna the Divine Lover: contemporary and historical paintings, drawings and sculpture, to 11 Oct.

LUPTON SQUARE GALLERY
 1 & 2 Lupton Square, Honley, Huddersfield HD7 2AD. Tel: 01484 666144. Fax: 01484 661221. Email: Luptonsquaregallery@btinternet.com. Nearest station: Huddersfield. Opening times: Fri-Sun 10-5 or by appt. Contemporary painting, prints, sculpture & ceramics. Prices £20-£2,000.
Ivan Rados: Icons, Landscapes and Ceramics, in collaboration with Dianne Cross (£100-£1,000), 9 Oct to 26 Oct.
Mixed Show, 31 Oct to 9 Nov.



Visions of Love by Ivan Rados, oil pastel.

HULL FERENS ART GALLERY
 Queen Victoria Square, Hull HU1 3RA. Tel: 01482-613902. Fax: 01482-613710. Opening times: Mon-Sat 10-5 & Sun 1.30-4.30. Collections incl Old Masters, Victoriana, Hull marine painters & 20th C art.
Rootless '97: international festival of live & time-based art, installations & new media, throughout Oct exc. 10-12 Oct.
In a New Light: watercolours and drawings from the Ferens permanent collection, to 2 Nov.



Francis Bacon by Clive Barker, oil pastel & pencil on paper, 1985.

LEEDS CITY ART GALLERY
 The Headrow, Leeds LS1 3AB. Tel: 0113-247 8248. Opening times: Mon-Fri 10-5.30, Wed 10-9, Sat 10-4.
Judy Macklin, colourful woodcut landscapes, to 31 Oct.

HAREWOOD HOUSE, TERRACE GALLERY
 Harewood, Harewood, Leeds LS17 9LQ. Tel: 0113-288 633. Fax: 0113-288 6467. Opening times: Daily 10-5. Historic house

& grounds with exotic bird garden & contemporary art gallery.
Tender is the North: etchings and paintings by Norman Ackroyd RA, to 25 Oct.

HENRY MOORE INSTITUTE
 74 The Headrow, Leeds, Yorkshire. Tel: 0113-234 3158. Fax: 0113-246 1481. Opening times: Daily 10-5.30, Wed 10-9 during exhibitions.
At One Remove: contemporary group show, to 4 Jan '98.
The Space of the Page: how books have been used by artists from the 1960s to the present day, to 4 Jan '98.

LEEDS UNIVERSITY ART GALLERY
 Woodhouse Lane, Leeds LS2 9JT. Opening times: Mon-Fri 10-5, Thur 10-7.
Judith Cain: paintings from the last ten years, 1 Oct to 14 Nov.

SCARBOROUGH SCARBOROUGH ART GALLERY
 The Crescent, Scarborough, North Yorkshire YO11 2PW. Tel: 01723-374753. Fax: 01723-376941. Opening times: Tue-Sun 10-5. Victorian Italianate villa housing collection of British art.
Masters Revisited: painting & installation, 27 Sept to 14 Nov.

SETTLE LINTON COURT GALLERY
 Duke Street, Settle, North Yorkshire. Tel: 01729-822695. Opening times: Tue, Fri & Sat 11-5, Sun 2-5. Contemporary work.

SHEFFIELD CUPOLA GALLERY
 78a Middlewood Road, Sheffield, S6 1TD. Tel: 0114-285 2665. Email: cupola@globalnet.co.uk. Nearest station: Sheffield. Opening times: Mon-Sat 10-6.30, Sun by appt. Contemporary fine art.
Jean Usher: painting, drawing, collage & installation, to 6 Oct.
Art For The Body (Remembering Versace) (see North, Yorkshire & Humberside Previews), 6 Oct to 1 Nov.

GRAVES ART GALLERY
 Surney Street, Sheffield S1 1XZ. Tel: 0114-273 5158. Fax: 0114-273 5994. Opening times: Mon-Sat 10-5. 16th-20th C British Art, European Old Masters, French painting & oriental art.
Literati: literary photographic portraits by Mark Gerson - a National Portrait Gallery touring exhibition, 4 Oct to 8 Nov.
Colle Verde: A Month in Tuscany - work by artists awarded Guild of St. George/Ruskin bursaries, 11 Oct to 22 Nov.

MAPPIN ART GALLERY
 Weston Park, Sheffield S10 2TP. Tel: 0114-272 6281. Fax: 0114-275 0957. Opening times: Tue-Sat 10-5, Sun 2-5. 18th-20th C painting & sculpture.
Innovations and Transformations in Printmaking, to 12 Oct.
Somalian women's textiles, 8 Oct to 2 Nov.
Krishna the Divine Lover: contemporary and historic works, 25 Oct to 30 Nov.

THIRSK ZILLAH BELL CONTEMPORARY ART
 15 Kirkgate, Thirsk, North Yorkshire YO7 1PQ. Tel: 01845-522479, after hrs 523420/522251. Fax: 01845-526558. Opening times: Mon-Sat 10-5.30. Permanent selling exhibitions of British contemporary art.
Colin Britton: Yorkshire watercolours, 6 Oct to 27 Oct.

WAKEFIELD WAKEFIELD ART GALLERY
 Wentworth Terrace, Wakefield, West Yorkshire WF1 3QW. Tel: 01924-305796. Fax: 01924-380299. Opening times: Tue-Sat 10.30-4.30, Sun 2-4.30. Closed Mon. Distinguished 20th C collection and important works by Moore & Hepworth.
Janet Beckwith: glass encased mixed media sculpture, to 2 Nov.

YORK CITY ART GALLERY
 Exhibition Square, York, North Yorkshire YO1 2EW. Tel: 01904-551861. Opening times: Mon-Sat 10-5, Sun 2.30-5. European & British from 1350: old masters to modern pottery.
Textiles North: contemporary works by artists living in Yorkshire, 27 Sept to 26 Oct.

KENTMERE HOUSE GALLERY
 53 Scarcroft Hill, York, North Yorkshire YO2 1DF. Tel: 01904-656507. Opening times: Thur 6-9pm, 1st w/end in month 11-5 & by appt. Contemporary art in domestic setting.
Art Means Business: selection of work chosen especially for business premises, to 23 Oct.

THE NORTH WEST

BIRKENHEAD WILLIAMSON ART GALLERY AND MUSEUM
 Slaty Road, Birkenhead, Merseyside. Tel: 0151-652 4177. Fax: 0151-670 0253. Opening times: Tue-Sun 1-5 (& bank hols). British 18th & 19th C & Liverpool School paintings; Merseyside ceramics; temporary exhibitions.

Zindabad '97: Asian Independence - contemporary Asian artists with traditional Indian arts and crafts, to 12 Oct.
Golden Wirral: 50th anniversary of Deeside Art Group and Wirral Society of Arts, 25 Oct to 23 Nov.

LEIGH TURNPIKE GALLERY
 Leigh, Greater Manchester WN7 1ED. Tel: 01942-404558. Fax:

01942-404567. Opening times: Mon, Thur, Fri 9.30-5.30, Tue 10-5.30, Wed 9.30-5.30, Sat 10-3.

Colin Gray: The Parents - a 15-year photographic study of the artist's parents, to 11 Oct.

The Annual Programme & KIT: an installation by KIT on the gallery rooftop exploring the building's use and relationship to the town, 27 Sept to 30 Nov.

Alistair MacIntyre: Massing Unmassing - drawings & photographs inspired by Iceland, 25 Oct to 13 Dec.

LIVERPOOL HANOVER GALLERIES

1-13 Hanover Street, Liverpool L1 3DN. Tel: 0151-709 3073. Opening times: Tue-Sat 10.30-5. 2 large hire galleries.

Drawlab Painter: work by painters on the E. S. F. Drawlab Project at St. Helens College, 24 Sept to 4 Oct.

Works by Sue McCall, 8 Oct to 18 Oct.

Works by Peter Leeson, 22 Oct to 1 Nov.

TATE GALLERY LIVERPOOL

Albert Dock, Liverpool L3 4BB. Tel: 0151-709 3223. Fax: 0151-709 3122. Opening times: Tue-Sun 10-6 & bank hols. National collection of modern & contemporary art, educational programmes.

Closed for redevelopment; re-opening May '98.

WALKER ART GALLERY

William Brown Street, Liverpool. Tel: 0151-207 0001. Opening times: Mon-Sat 10-5, Sun 12-5. Outstanding collections of European Art from 1300 to the present day.

John Moores Liverpool Exhibition 20: important prize for new painting, 7 Nov '97 to 15 Feb '98.



Double-tongued Knowability by David Leapman, first prize in John Moores Liverpool Exhibition 19.

MANCHESTER CORNERHOUSE

70 Oxford Street, Manchester M1 5NH. Tel: 0161-228 2463. Fax: 0161-236 7323. Opening times: Tue-Sat 11-6, Sun 2-6. Wide variety of contemporary art.

Ideas for Sale: challenging the uniqueness of the art object (see Midlands & North West Previews), 4 Oct to 16 Nov.

New York Drawers: works on paper from Perugi 2000, an artist-run space in New York, 4 Oct to 16 Nov.

THE GALLERY, MANCHESTER'S ART HOUSE

Mosley Street, Manchester. Tel: 0161-237 3551. Fax: 0161-228 3621. Opening times: Mon-Fri 10-5, Thur 10-7, Sat 10-4. Fine art and British works and touring exhibitions.

Singer & Friedlander/Sunday Times Watercolour Exhibition, 1 Oct to 11 Oct.

E. B. Watts: Small Pictures, 24 Oct to 8 Nov.

Andrew Wilde: pianist - private evening (contact gallery for tickets), 29 Oct.

MANCHESTER CITY ART GALLERIES

Mosley Street, Manchester M2 3JL. Tel: 0161-236 5244. Fax: 0161-236 7369. Opening times: Mon 11-5.30, Tue-Sat 10-5.30, Sun 2-5.30. Fine art and British works & touring exhibitions.

Images of the City: 20th C works from the Galleries, to 12 Oct.

Dreaming Edge: sculpture by Glenys Barton, to 26 Oct.

Objects Of Our Time: contemporary crafts, to 11 Nov.

Look At Me: portraiture, 18 Oct '97 to 18 Jan '98.

WHITWORTH ART GALLERY

University of Manchester, Whitworth Park, Manchester. Tel: 0161-275 7450. Fax: 0161-275 7451. Opening times: Mon-Sat 10-5, Sun 2-5. British watercolours, prints, textiles, wallpapers & contemporary art.

Urbasuburba: images of town and suburbia by Jock

McFadyen and Humphrey Ocean, to 2 Nov.

William Hogarth: The Artist and the City, to 16 Nov.

PRESTON HARRIS MUSEUM & ART GALLERY

Market Square, Preston, Lancashire PR1 2PP. Tel: 01772-258248. Fax: 01772-886764. Opening times: Mon-Sat 10-5. Collection of works by the Devis family: 19th C paintings & sculpture; contemporary.

Ken Kiff, paintings & prints, to 25 Oct.

Northern Potters, to 8 Nov.

In Visible Light: photography and classification in art, science and the everyday (see Midlands & North West Previews), 27 Sept to 13 Nov.

Animals in Art, 27 Oct to 6 Dec.

Helen Jeffcote, to 18 Oct.

Nancy Price, to 15 Nov.

SANDBACH DUKES OAK CONTEMPORARY ART GALLERY

Breneton, Nr Sandbach, Cheshire CW11 1SD. Tel: 01477-

532337. Opening times: Tue-Fri 10.30-5, Sat & Sun 1-4.

Renovated barn, off M6 motorway junction 17, on A5022.

Changing contemporary exhibitions by established and up and coming artists.

Caroline Bailey: watercolours; Paul Davies: sculptural metal furniture, 12 Oct to 16 Nov.

SOUTHPORT ATKINSON ART GALLERY

Lord Street, Southport, Lancashire PR8 1DH. Tel: 01704-533133 x 2111. Opening times: Mon-Fri 10-5, Thur & Sat 10-1.

Permanent collections & temporary exhibitions.

Visionfest Open Art Exhibition: paintings by Merseyside artists (prizes awarded), 1 Oct to 30 Oct.

Paintings from the permanent collection, 1 Oct to 30 Oct.

WEST MIDLANDS

BIRMINGHAM BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square, Birmingham. Tel: 0121-235 2834 (235 1966 for Gas Hall). Opening times: Mon-Sat 10-5, 12.30-5.

MIDLANDS ARTS CENTRE

Cannon Hill Park, Birmingham B12 9QH. Tel: 0121-440 3838

Fax: 0121-446 4372. Opening times: Daily 9am-11pm

Continuous exhibitions in 3 galleries

Renee Daru: A Few Illusions, to 9 Nov.

Fusion: jewellery by recent MA graduates of the University of Central England, to 9 Nov.

Collotypes from Leipzig, to 9 Nov.

Alan Davie: Drawings 1939-1996, 27 Sept to 9 Nov.

HEREFORD HEREFORD CITY MUSEUM & ART GALLERY

Broad Street, Hereford HR4 9AU. Tel: 01432-364691. Opening times: Tue-Fri 10-5, Sat 10-4. 18th & 19th C watercolours & oils, also 20th C.

Herefordshire Photographic Festival, to 18 Oct.

Herefordshire Arts & Crafts Annual Exhibition, 25 Oct to 22 Nov.

MUCH WENLOCK WENLOCK FINE ART

3 The Square, Much Wenlock Shropshire TF13 6LX. Tel:

01952-728232. Opening times: Wed-Sat 10-5. Late 19th and 20th C paintings.

RUXTON-XI-TOWNS GROVE CONTEMPORARY ARTS

Church Street, Ruyton-Xi-Towns, Shrewsbury SY4 1LA. Tel:

01939-260377. Opening times: Daily 11-5 during major exhibitions, other times by appt. Specialists in solo exhibitions (see Art Under £1000).

St Luke's Summer: works by John Boydell Rogers, 18 Oct to 26 Oct.

STOKE ON TRENT CITY MUSEUM & ART GALLERY

Bethesda Street, Hanley, Stoke on Trent. Tel: 01782-202173.

Fax: 01782-205033. Opening times: Mon-Sat 10-5, Sun 2-5.

Mainly British 18th-20th C paintings, drawings, prints.

Charlotte Hodes: Pattern in Painting - specially commissioned paintings for the Sculpture Court, 20 Sept to 9 Nov.

11th Open Art & Craft Exhibition: an annual selling exhibition for artists and craftspeople living or working within 25 miles of the Museum and Art Gallery, to 14 Dec.

Moorcroft 1897-1997: 100 years of a living art pottery, 4 Oct '97 to 11 Jan '98.

WALSALL WALSALL MUSEUM & ART GALLERY

Lichfield Street, Walsall WS1 1TR. Tel: 01922-653116. Fax:

01922-32824. Opening times: Tue-Sat 10-5, Sun 2-5. Garman

Ryan collection incl Rembrandt, Van Gogh, Constable, Freud & many Jacob Epstein.

Glow: light show, with associated workshops for all ages (call for details), to 2 Nov.

Laurie Lea: light installation, to 2 Nov.

WOLVERHAMPTON WOLVERHAMPTON ART GALLERY

Lichfield Street, Wolverhampton WV1 1DV. Tel: 01902-312032.

Fax: 01902-715582. Opening times: Mon-Sat 10-5. 20th C fine art, modern & contemporary applied art; local history & geology, large contemporary art collection.

Body Politic: looking at the image of the human body as a vehicle for expression in contemporary art, to 29 Nov.

Wolverhampton Society of Artists: annual exhibition, 24 Oct to 5 Dec.

WORCESTER CITY MUSEUM & ART GALLERY

Foregate Street, Worcester WR1 1DT. Tel: 01905-253711. Fax:

01905-722350. Opening times: Mon-Fri 9.30-6, Sat 9.30-5 (incl Thur). Permanent collections, contemporary arts & crafts.

Many Hands: Stuart Brisley, Rose Garrard, Glenys

THE MIDLANDS AND NORTH WEST PREVIEWS



Jenny Cook at the City Gallery, Leicester

The City Gallery, Leicester is showing work in wood by Jenny Cook, an artist who started off painting on perspex and flat board but turned to wood after accidentally coming across woodworking equipment in a DIY store eleven years ago. Cook is sensitive to the specific qualities of each type and piece of wood she uses, and leaves her painted carvings unvarnished to enable them to age naturally. She derives inspiration from the wood itself and also from the native carving of Bali, producing highly individual works.

In Preston, the Harris Museum & Art Gallery's 'In Visible Light' claims to "shatter the myth that the camera never lies" using over 250 works by artists and scientists from the earliest Victorian photographers to Andy Warhol, Robert Mapplethorpe and Cindy Sherman, and should provide a comprehensive survey of this subject which seems to be growing increasingly popular.

Another exhibition seeking to challenge preconceived notions is 'Ideas for Sale' at Cornerhouse, Manchester, which targets the idea of the uniqueness of the art object. Ten artists, including leading figures such as Claes Oldenburg and Damien Hirst, have been commissioned to produce multiples which will be exhibited in a shopping environment and accompanied by an Innovations-style mail order catalogue.

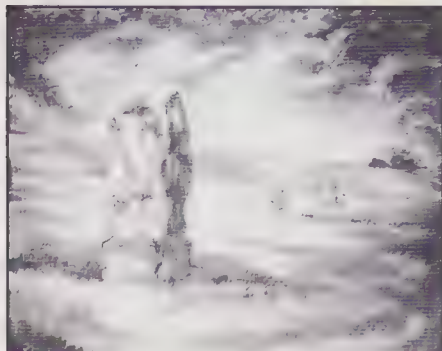


'Ideas for Sale' at Cornerhouse

Johnson, Henry Moore, Hermione Wiltshire, with images from the Gallery's collection, to 25 Oct.
Shallow Water: installation and performance by Third Angel, 28 Oct to 1 Nov (performance 1 Nov, 7.30pm).

EAST MIDLANDS

BUXTON BUXTON MUSEUM AND ART GALLERY
 Terrace Road, Buxton, Derbyshire SK17 6DU. Tel: 0 298 24658. Fax: 01298 79394. Opening times: Tue-Fri 9.30-5.30. Sat 9.30-5.
Ancient Landscapes: paintings by Christina Martin, inspired by megalithic sites round Britain, 18 Oct to 22 Nov.



Stone Avenue by Christina Martin, oil, 18"x24".

KETTERING ALFRED EAST ART GALLERY
 Sheep Street, Kettering, Northamptonshire. Tel: 01536-410333. Opening times: Mon-Sat 9.30-5 except BH.
'K' is for Kettering: a look at the people and places of the Kettering area through the Gallery's collections, to 18 Oct.

LEICESTER THE CITY GALLERY
 90 Granby Street, Leicester LE1 1DS. Tel: 0116-254 0595. Fax: 0116-254 0593. Opening times: Tue-Fri 11-6, Sat 10-5.
 Contemporary fine art & craft.
In the Looking Glass: touring exhibition from the Usher Gallery, Lincoln, examining the culturally diverse identities of women artists through self-portraiture, to 4 Oct.
Salt and soda glazed ceramics, to 4 Oct.
Liv Goode: new works in oils, acrylics, pencil & ink describing human frailty & ambiguity, 8 Oct to 8 Nov.
Jenny Cook: carved & painted wood using naturalist themes (see Midlands & North West Previews), 8 Oct to 8 Nov.

LEICESTERSHIRE MUSEUM & ART GALLERY
 New Walk, Leicester LE2 0JL. Tel: 0116-255 4100. Fax: 0116-247 3011. Opening times: Mon-Sat 10-5.30, Sun 2-5.30. British & foreign art 15th-20th C & German Expressionists.

MARKET HARBOUROUGH COUGHTON GALLERIES LTD

The Old Manor, Arthingworth, Market Harborough, Leicestershire LE16 8JT. Tel: 01858 525436. Fax: 01858 525535. Opening times: Wed, Thur, Sat, Sun & bank hols 10.30-5, or by appt. Gallery stocking British Modern pictures in restored manor house, surrounded by extensive gardens which are open under the National Gardens Scheme.

30th Annual Exhibition, from 26 Oct.



Cottages near Slimbridge by Alan Lowndes, 1977.

NOTTINGHAM ANGEL ROW GALLERY
 Central Library Building, 9 Angel Row, Nottingham NG1 6HP. Tel: 0115-947 6334. Fax: 0115-947 6335. Opening times: Mon-

Sat 11-6, Wed 11-7. Contemporary visual art by regional, national & international artists & craftspeople.

Casting Visions: new landscape art by Richard Devereux, to 11 Oct.

Ingenious Creator: 20th C British outsider art, 18 Oct to 22 Nov.

Sue Shaw: Sculptural Glass, 11 Oct to 15 Nov.

Simon Miles: Empire State Human, installation, 18 Oct to 22 Nov.

CASTLE MUSEUM AND ART GALLERY

Nottingham NG1 6EL. Tel: 0115-948 3504. Fax: 0115-935 0988. Opening times: Daily 10-5. Fine Collection incl Dutch 17th C & English 18th-19th C paintings: historical & contemporary.
A display of the Museum's collection of oil paintings from the 17th to 20th centuries, to end of Feb '98.

NOTTINGHAM, DJANOGLY ART GALLERY

University of Nottingham Arts Centre, South Entrance, University Park, Nottingham, East Midlands NG7 2RD. Tel: 0115-951 3192. Opening times: Mon-Fri 10-6, Sat 11-6, Sun & bank hols 2-5. Historical & contemporary; crafts; educational activities; residences.
Irish Geographies: 6 contemporary artists explore the relationship between geography & identity, 27 Sept to 26 Oct.

THE EAST

BEDFORD CECIL HIGGINS ART GALLERY

Castle Lane, Bedford MK40 3NY. Tel: 01234-211222. Opening times: Tue-Sat 11-5, Sun 2-5. Fine English & Continental art, also Victorian room settings.

Mirror, Bead and Thread: Gujarati embroideries from the Kanghan Malde Collection, to 12 Oct.

Victorian Dreamers: watercolours and drawings from the gallery's collection, 21 Oct '97 to 11 Jan '98.

CAMBRIDGE BROUGHTON HOUSE GALLERY

98 King Street, Cambridge, CB1 1LN. Tel: 01223-314960. Opening times: Tue-Sat 10.30-5.30. Contemporary paintings, prints & small sculpture. Permanent stock of work incl G. D. Alked, Deidre Bonase, Jack Hellerwell, Swietlan Kraczym, John Piper, Gwen Raverat and Ceri Richards.
Tess Recordon: abstract paintings exploring the effect of colour & surface texture in pictorial space, 4 Oct to 25 Oct.

CAMBRIDGE CONTEMPORARY ART

6 Trinity Street, Cambridge CB2 1SU. Tel: 01223-324222. Opening times: Mon-Sat 9-5.30. The best of contemporary painting, sculpture, original prints and crafts.
Modern Master Prints, with Bronze Sculpture by Stanley Jones: original signed and unsigned prints by Moore, Miró, Chagall, Piper, Frink and Matisse (£500-£5,000) with contemporary figurative sculpture, 4 Oct to 18 Oct.



Hunter Owl I by Stanley Dove, sculpture in bronze, £2,585.

CHAPPEL, NR COLCHESTER CHAPPEL GALLERIES

Colchester Road, Chappel, Nr Colchester, Essex CO6 2DE. Tel: 01206-240326. Opening times: Tue-Sat 10-6. East Anglian artists & contemporary British art.
John Reay: oils, pastels & mixed media - landscape & figure, 11 Oct to 1 Nov.

COLCHESTER FIRSTSITE AT THE MINORIES

74 High Street, Colchester, Essex CO1 1UE. Tel: 01206-577067. Fax: 01206-577161. Nearest station: Colchester Town. Opening times: Mon-Sat 10-5.

Avignon '97: painters from Avignon celebrate 25 years of twinning between their town and Colchester, 4 Oct to 1 Nov.

UNIVERSITY OF ESSEX GALLERY

Wivenhoe Park, Colchester CO4 3SQ. Tel: 01206-873261. Fax: 01206-873398. Opening times: Mon-Fri 12-5, Sat 2-4.30

Terra: Struggle of the Landless - photography by Sebastião Salgado and installation by Siron Franco, 1 Oct to 1 Nov.

KING'S LYNN BURNHAM MARKET, DEEPDALE EXHIBITIONS

Nr Brancaster Staithe, King's Lynn, Norfolk PE3 8DD. Tel: 01485 210781. Fax: 01485 210990. Opening times: Nov-May by appointment or pot luck 11.15-4. Open end-May to end-Oct daily 11-5 incl Sun. Sat 11-4. Closed Wed except in August. Situated nr the Saltings on the north Norfolk coast, 2.5 miles from Burnham Market. Work by talented young painters with tremendous potential at competitive prices. Ferrey, Foster, Greenall, Stracey, Smith, Tyler, Warsop, Matthews, Meyer, O'Dell etc.

KING'S LYNN ARTS CENTRE

Red Barn & Fernoy Galleries, King Street, King's Lynn, Norfolk PE30 1HA. Tel: 01553-774725. Fax: 01553-770591. Opening times: Tue-Sat 11-4. Contemporary & historical mixed media incl craft.

Derek Nice: Boatworks - a flotilla of recycled boats hand-hewn by the artist from a variety of found objects including decommissioned vessels, to 18 Oct.

Nicola Slattery: recent prints, to 1 Nov.

Tony Casement: new work - paintings on circular stretchers, 25 Oct to 13 Dec.

LINCOLN USHER GALLERY

Lindum Road, Lincoln LN2 1NN. Tel: 01522-527980. Fax: 01522-560165. Opening times: Mon-Sat 10-5.30, Sun 2.30-5. Collection incl topographical works.

Location: ten international contemporary artists express their appreciation of place or location, to 2 Nov.

Poetry of Place: paintings, prints & drawings from the Gallery's permanent collection augmented by loans from national and regional art collections, to 16 Nov.

On Show 10: annual showcase for younger, less established artists in the Eastern Arts Board region; this year jeweller will have the opportunity to display their work, 25 Oct '97 to 25 Jan '98

NORWICH THE FREDERICK GALLERY

The Ravensingham Centre, 3 miles north of Beccles on the B1140. Norwich NR14 6NU. Tel: 01508-548688. Opening times: Daily 10-6. Over 200 paintings & sculptures by East Anglian artists.

Andrew King ROI NS: oils and watercolours of East Anglia, Italy & France (£200-£2,000). Contact gallery for details.

THE KING OF HEARTS GALLERY

3-15 Fye Bridge Street, Norwich, NR3 1LJ. Tel: 01603-766129. Fax: 01603-617816. Opening times: Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists.

Derrick Greaves: new paintings & drawings, 9 Oct to 23 Nov.

Andrew Campbell: sculpture installation, 9 Oct to 23 Nov.

NORWICH CASTLE MUSEUM

Norwich, Norfolk NR1 3JU. Tel: 01603-223624. Opening times: Mon-Sat 10-5, Sun 2-5; times subject to change; please phone for details. Collection incl Norwich School; Lowestoft porcelain & British ceramic teapots; temporary & touring exhibitions.

Sensations: a hands-on experience exploring the senses through the use of Museum objects, to 11 Jan '98.

Big Pictures: a selection from the Modern collection, to 16 Nov.

Focus on Great Yarmouth and Joseph Stannard Bicentenary Exhibition: watercolours from the Museum collection, to 1 Mar '98.

SAINSBURY CENTRE

at The University of East Anglia, Norwich. Tel: 01603-456060/593199. Fax: 01603-259401. Opening times: Tue-Sun 1-5. Permanent collection of Robert & Lisa Sainsbury, ethnographical art, antiquities, touring exhibitions.

Frederico Garcia Lorca: drawings by the Spanish author, poet, playwright and artist who died tragically during the Spanish Civil War, 7 Oct to 14 Dec.

The Age of Dürer: German Renaissance Prints, a National Touring Exhibition, 7 Oct to 14 Dec.



Adam and Eve by Albrecht Dürer, engraving, 1504.

PETERBOROUGH CITY MUSEUM & ART GALLERY

Priestgate, Peterborough PE1 1LF. Tel: 01733-343329. Opening times: Tue-Sat 10-5. Permanent collection and Turner, Sickert, Ealand-Warwick Bequest of paintings & sculpture by leading artists of the 1960's.

SPALDING L & R YORATH

Woodbine Cottage, Back Bank, Whaplode Drove, Spalding, Lincolnshire PE12 0TT.

STEVENAGE BOXFIELD GALLERY

Stevenage Arts & Leisure Centre, Lytton Way, Stevenage, SG1 1LZ. Tel: 01438-76667/8. Fax: 01438-766675. Opening times: Daily 9.30-10pm. Contemporary & representational art mainly from East Anglia & London.

Sally Jones: abstract & figurative work, all media, to 12 Oct.

Age Concern: arts and crafts, 13 Oct to 26 Oct.

SUDBURY GAINSBOROUGH'S HOUSE

46 Gainsborough Street, Sudbury, Suffolk CO10 6EU. Tel: 01787-372958. Fax: 01787-376991. Opening times: Tue-Sat 10-5, Sun 2-5. Closes 4pm daily 1 Nov to 31 Mar. Gainsborough & his contemporaries: 18th C & contemporary art & craft.

Rowland Suddaby (1912-1972), to 23 Nov.

William Jackson of Exeter: an exhibition exploring the relationship between Gainsborough and his organ teacher and shedding light on their careers, to 12 Oct.

Suffolk Art Society: members' exhibition, 18 Oct to 23 Nov.

WESTCLIFFE ON SEA BEECROFT ART GALLERY

Station Road, Westcliffe On Sea, Essex. Tel: 01702-347418. Opening times: Mon-Sun 9.30-5. Topographical & historical paintings & 20th C.

Southend Schools Exhibition: work by pupils, 4 Oct to 1 Nov.

Peter Gammans: Watercolour in Detail, 4 Oct to 1 Nov.

Victorian Costume from the Beecroft's permanent collection, 4 Oct to 1 Nov.

WHAPLODE DROVE WOODBINE COTTAGE GALLERY

Back Bank, (between Spalding and Peterborough), Whaplode Drove, Lincolnshire. Tel: 01406-330693. Nearest station: Spalding. Opening times: 10.30-5 Sat, Sun, Mon & by appt. Contemporary, figurative and landscape.

Unconsidered Glimpses: paintings and drawings by Liz and Rowan Yorath, 27 Sept to 20 Oct.

WIGHTON SCHOOL HOUSE ART GALLERY

nr Wells Next The Sea, Wighton, Norfolk NR23 1AL. Tel: 01328-820457. Opening times: Daily 11.30-5.30 except Mon. 20th C British & East Anglian artists.

Gallery Artists - Alfred Cohen: screenprints; Gill Mutch: oils; Jo Taylor: drawings & etchings; Michael Boycott-Brown: collages, 4 Oct to 30 Oct.

WOODBIDGE SIMON CARTER GALLERY

23 Market Hill, Woodbridge, Suffolk. Tel: 01394-382242. Fax: 01394-388146. Opening times: Mon-Sat 9-5.30. English & European oil paintings, watercolours, drawings, prints, unusual furniture & decorative objects, 1600-1950. Prices £20-£20,000.

Jeremy Fraser: Recent Landscapes of Andalusia, the Cevennes, Devon, Kerry & Suffolk, £200-£2,000, to 11 Oct.

THE SOUTH EAST

BRIGHTON BRIGHTON MUSEUM AND ART GALLERY (THE ROYAL PAVILLION)

Church Street, Brighton BN1 1UE. Tel: 01273-603005. Opening times: Mon-Sat 10-5.45, ind Wed, Sun 2-5. Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art, new non-western art gallery, ancient artifacts.

Animals in Art: over 100 paintings, drawings & sculptures by distinguished British artists from the 17th C to the present, celebrating the centenary of the Blue Cross (proceeds to the Blue Cross charity), to 19 Oct.

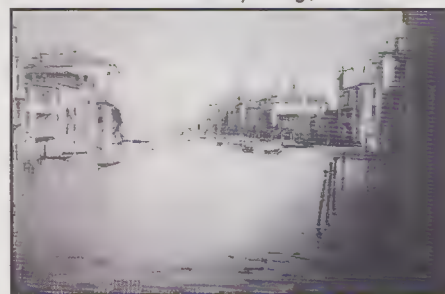
UNIVERSITY OF BRIGHTON GALLERY

Grand Parade, Brighton, Sussex BN2 2JU. Tel: 01273-643012. Fax: 01273-643128. Opening times: Tue-Fri 10-5, Sat 10-4.30, Sun 2-5.

CANTERBURY, NEVILL GALLERY

43 St. Peter's Street, Canterbury, Kent CT1 2BG. Tel/fax: 01227 765291. Opening times: Mon-Sat 10-5. Modern British and contemporary art. Etchings by **Graham Clarke** permanently in stock - ring for catalogue. Restoration, valuation, gliding, framing (GCF), frame restoration, any mount decoration. Prices reflect low overheads outside London.

Mathew Alexander: recent oil paintings, 11 Oct to 27 Oct.



Grand Canal, Venice by Mathew Alexander, oil on canvas, 36"x24".

CHATHAM LORDSWOOD LEISURE CENTRE

North Dane Way, Chatham. Tel: 01634-732762. Opening times: Daily 9-10.30pm. Contemporary art & craft.

People's Choice: works from the Kent Visual Arts Loan Service, to 26 Oct.

CHICHESTER PALLANT HOUSE

9 North Pallant, Chichester, West Sussex PO19 1TJ. Tel: 01243-774557. Fax: 01243-536038. Opening times: Tue-Sat 10-5.15. Permanent collection of modern British art in restored Queen Anne House & Garden Gallery.

Onè Respè (Honour, Respect): a celebration of the spiritual & cultural connections between Miami & Haiti; includes paintings, sculpture & flags, 9 Sept to 8 Nov.

The Shell Art Collection: original paintings for many of the famous Shell posters by Sutherland, Piper, Nash & Nicholson, plus the posters themselves, 28 Oct '97 to 3 Jan '98.

DITCHLING DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN6 8TA. Tel: 01273-843342/843347. Fax: 01273-842425. Opening times: Tue-Sat 10.30-1, 2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions. Contemporary British & up-and-coming artists.

Seen in Sussex: watercolours and original prints of Sussex scenes, to 4 Oct.

Watercolor Trio: paintings by Margaret Milnes, James Howard & Sir Hugh Casson, 11 Oct to 8 Nov.

EASTBOURNE TOWNER ART GALLERY

Borough Lane, Eastbourne. Tel: 01323-417961. Fax: 01323-648182. Opening times: Ring for opening times. Mainly 19th & 20th C British, courses, events & lectures.

Wait & See (What's for Dinner?), to 9 Nov.

FARNHAM NEW ASHGATE GALLERY

Wagon Yard, Downing Street, Farnham, Surrey GU9 7PS. Tel: 01252-713208. Fax: 01252-737398. Opening times: Mon-Sat 10-5.

Through the Looking Glass - Mirror, Myth, Reflection: paintings, prints & monographs by Rachel Anne Grigor; studio glass by Joy and Darrell Greenhalgh; mirrors by John Malkby and Rebecca Newnham, 4 Oct to 3 Nov.

GOMSHALL GOMSHALL GALLERY

Station Road, Gomshall, Surrey GU5 9LB. Tel: 01483-203795. Fax: 01483-203282. Nearest station: Gomshall. Opening times: Mon-Sat 10-5.30. Contemporary British art. Ceramics, Glass, Wood Carving, Painting. Prices £50-£250.

Elaine Peto & Lawson Rudge: Animal Ceramics; Lise Moorcroft: New Collection of Ceramics, to 9 Oct.

Autumn Exhibition: post-War Russian oil paintings, watercolours by Susie Hunt and woodcarvings of British birds by Mike Wood 13 Oct to 1 Nov.

THE EAST, SOUTH EAST, SOUTH & SOUTH WEST PREVIEWS



Camera Work at the Royal Photographic Society, Bath.

'Camera Work' at the Royal Photographic Society, Bath is essential viewing, and is not due to tour to any further venues so it's worth making the effort to see it even if you don't live in the area. It comprises

over 550 original photographs which were reproduced in Alfred Stieglitz's influential New York journal, *Camera Work*. The magazine was only published in high-quality limited editions between 1903 and 1917 but its impact belies its short life-span: it rediscovered the work of the early photographers such as Hill and Adamson, published plates of work by Rodin, Matisse and Picasso, and encouraged debate about new art movements and the legitimacy of photography as an art form, incorporating reviews by such luminaries as George Bernard Shaw and Gertrude Stein. The development of modern art and photography is indebted to it.

Before reaching its permanent home in a new arts complex at Compton Verney, the British Folk Art Collection is on tour and can be seen at the Holburne Museum, Bath. The Collection was assembled over 35 years by Andras and Dorothy Kalman, and was acquired by the Peter Moores Foundation, who are organising the tour, to save it from being dispersed. It offers a unique insight into the traditional, instinctive art and craft of ordinary people in Britain, and includes paintings, furniture, shop signs, toys, weather vanes and whirligigs, all of which are imbued with honesty, simplicity and often a sense of humour.



The British Folk Art Collection at Holburne Museum, Bath (Peter Moores Foundation)

GUILDFORD GUILD FORD HOUSE GALLERY

18th Century Glass: glass from a private collection to celebrate the Glass Circle's Diamond Jubilee, 4 Oct to 25 Oct.
The Roaring Twenties: costume, 4 Oct to 25 Oct.

LEWES STAR GALLERY

100 High Street, Lewes, East Sussex BN7 1YU. Tel: 01323-810000. Fax: 01323-810001. Opening times: Tue-Sat 10-5. Contemporary art, sculpture, paintings & watercolours by established painters & makers.
David Armistage: oil paintings, 4 Oct to 25 Oct.

WIDHURST PETER'S BARN GALLERY

Widhurst, near Lewes, East Sussex GU29 7JH. Tel: 01323-861581. Opening times: Tue-Sat 10-5. Contemporary art, sculpture, paintings & watercolours.
Artur Suka: Icons, 30 Sept to 19 Oct.

ROCHESTER ROCHESTER ART GALLERY

85 High Street, Rochester, Kent ME1 1JW. Tel: 01634-732762. Fax: 01634-732763. Opening times: Mon-Sat 10-5, Sun 10.30-5. Contemporary art & craft.
Kathe Kollwitz: graphic work - a National Touring Exhibition from the Hayward Gallery, to 26 Oct.

RYE RYE ART GALLERY

100 High Street and Stormont Studio, Rye, East Sussex. Tel: 01323-810000. Fax: 01797-225376. Opening times: Daily 10.30-5.

SANDWICH THE HUNT GALLERY

33 Strand Street, Sandwich, Kent CT13 9DS. Tel: 01304-612792. Fax: 01304-612793. Opening times: Tue-Sat 10-5, Sun 10.30-5. Contemporary art & craft.
Permanent exhibition of paintings by Michael John Hunt. Varied stock, interiors, topographical and architectural.

SEVENOAKS BANK STREET GALLERY

3-5 Bank Street, Sevenoaks, Kent TN11 1UW. Tel: 01732-458063. Opening times: Tue-Sat 9.30-5.30. Contemporary British art.
Autumn Exhibition featuring oils and watercolours by invited artists incl. Roy Freer, Dawn Sidoli, Fred Cuming, Mick Rooney and many others, 31 Oct to 19 Nov.

TUNBRIDGE WELLS ALWIN SCULPTURE GALLERY

66 The High Street, Tunbridge Wells. Tel: 01892-516744 (answerphone). Fax: 01892-516744. Opening times: Tue-Sat 10-5.

WEYBRIDGE EDWARD CROSS GALLERY

128 Otlands Drive, Weybridge, Surrey KT13 9HL. Tel: 01932-851093. Opening times: Fri 10-4, Sat 10-12.30 or anytime by appt. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture.

WORTHING THE WHIBLEY GALLERIES

34 Warwick Street, Worthing, West Sussex BN1 13DJ. Tel: 01903-234360. Nearest station: Worthing. Opening times: Mon-Sat 9-1, 2.15-5. Mixed gallery artists, paintings, original prints and ceramics, plus 20th C oils and watercolours. Prices £50-£5,000.
Contemporary Printmakers: works for sale from 30 printmakers incl. John Piper - lithographs, silkscreens, etchings, mono-prints, framed & unframed (£50-£3,000), 18 Oct to 8 Nov.



Praa Sands by Lucy Willis, etching, 30"x22", £153 unframed.

THE SOUTH

ALRESFORD ALRESFORD GALLERY

36 West Street, Alresford SO24 9AU. Tel: 01962-735286. Fax: 01962-735295. Opening times: Tue-Sat 10-5, closed 1-1.30.
New Works by Rod Holt, Terry Magiveragan RI, Joan Bates, Dorothy Dent & Brian Knowler RI, 5 Oct to 28 Oct.

HITCHCOCKS

1 East Street, Alresford, Hampshire. Tel: 01962-734762. Opening times: Mon-Fri 9.30-1, 2-5, Sat 9.30-5. Glass, knitwear, silks, modern jewellery, toys for collectors, prints.
Anniversary Exhibition: Janet Bokton, Linda Miller, Zoe Hope - textile pictures; Sarah Burnett - natural dye knitwear; Jane Adam, Syann Van Niftrik - jewellery; Lynn Muir, Ian McKay - toys & automata; Bert Marsh - turned wood, to 11 Oct.

AYLESBURY BUCKINGHAMSHIRE ART GALLERY & COUNTY MUSEUM

Church Street, Aylesbury HP20 2QP. Tel: 01296 331441. Fax: 01296 331442. Opening times: Tue-Sat 10-5, Sun 10.30-5.
Pastures New: Topographical watercolours from the Gallery's collections plus small show of contemporary topography by Annie Gunning, 11 Oct to 7 Dec.

BRACKNELL SOUTH HILL PARK GALLERIES

South Hill Park, Bracknell, Berkshire RG12 4PA. Tel: 01344-427272. Fax: 01344-411427. Opening times: Tue-Sat 12.30-2.30, 7-9.30. Arts & crafts in three spaces.
Art for the Ark: an auction of original work to raise money for a specially-built harp for Ark students, to 17 Oct.
Kate Walters: Paintings, to 17 Oct.
Janette Fry: Ceramic Work, to 17 Oct.
Orpheus Looking Back: an exhibition in celebration of Maurice Blanchot, 12 Oct to 8 Nov.
What You Want! What You Really Really Want! - show by graduates of East Berkshire College, 24 Oct to 21 Nov.

EASTLEIGH BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Eastleigh, Hampshire. Tel: 01703-610592. Fax: 01703-610596. Opening times: Tue-Sun 11-5. Follow brown signs from M3 Exit 13 or M27.
Abstract: de-mystifying the language of abstract art, to 9 Nov.
Clockers: contemporary clocks, to 9 Nov.

HENLEY-ON-THAMES BOHUN GALLERY

15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB. Tel: 01491-576228. Opening times: Mon-Sat 9.30-5.30 incl Wed. Important contemporary British art.
The Painted Garden: new paintings by Louis Turpin, to 7 Oct.

OXFORD ASHMOLEAN MUSEUM

Beaumont Street, Oxford OX1 2PH. Tel: 01865-278000. Opening times: Tue-Sat 10-4, Sun 2-4. Houses the University of Oxford's collections.
Japanese Screens, 26 Sept to 30 Nov.
Portrait Drawings from the Hope Collection, 30 Sept to 8 Dec.
Portrait Prints from the Hope Collection, to 18 Jan '98.

CHRIST CHURCH PICTURE GALLERY

Christ Church, Oxford OX1 1DP. Tel: 01865-276172. Opening times: Mon-Sat 10.30-1, 2-5.30, Sun 2-5.30. Old Master paintings, drawings & prints displayed in a modern gallery.

RINGWOOD BETTLES GALLERY

80 Christchurch Road, Ringwood, Hampshire BH24 1DR. Tel: 01425-470410. Opening times: Tue-Fri 10-5, Sat 10-1. Contemporary ceramics & paintings.
Antonia Salmon: burnished, sawdust-fired stoneware; Lynne Wilkes: acrylic paintings, 30 Sept to 18 Oct.

SALISBURY NEW ART CENTRE SCULPTURE PARK AND GALLERY

Roche Court, East Winterslow, Salisbury, Wiltshire. Tel: 01980-862244. Fax: 01980-862447. Opening times: Daily all-year-round 11-4. 20th C Sculpture from Europe & the USA: works from the estate of Hepworth, Nevelson, Gomley, Allen Jones, Kenny, Butler Armitage, Frink, Turnbull, Wilding and others. All for sale.

SELBORNE COURTYARD GALLERY

The Plestor, High Street, Selborne, Hampshire. Tel: 01420-511334. Fax: 01256-364822. Opening times: Mon-Sat 10-4.

SOUTHAMPTON ON LINE GALLERY

76 Bedford Place, Southampton, Hampshire SO1 2DF. Tel: 01703-330660. Fax: 01703-330660. Opening times: Tue-Sat 10-5. Living British artists incl RAs.
West Country Potters Association: new ceramics by selected members, 28 Sept to 26 Oct.

SOUTHSEA THE RED GALLERY

98 Marmion Road, Southsea, Hants. PO5 2BB. Tel: 01705-793924. Fax: 01705-862466. Opening times: Thur-Sun 10.30-6. Ceramic art and sculpture.

Body & Soul: figurative ceramics by Claire Curwen, Gill Bliss, Yolande Beer & Vivienne Lobb (£100-£1,000), to 4 Oct.
Form and Informal: ceramic sculptures, vessels and prints, featuring recent work by Ewen Henderson, Janice Smales and Geoff Smith (£150-£2,500), 16 Oct to 21 Nov.

STOCKBRIDGE COURCOUX & COURCOUX CONTEMPORARY ART

High Street, Stockbridge. Tel: 01264-810717. Fax: 01264-810481. Opening times: Tue-Sat 10-5. Leading contemporary British sculptors, painters and ceramists.

WYKEHAM GALLERIES

High Street, Stockbridge, Hampshire SO20 6HE. Tel: 01264-810364. Fax: 01264-810182. Opening times: Tue-Sat 10-5, closed Sun & Mon. Contemporary painting and sculpture.
Brian Lindley: pastels, 30 Sept to 11 Oct.
Still Life & Figurative Exhibition: ten invited artists, including Gerald Norden, Anne Cotterill, John Maddison, Mary Jose (£200-£1,500), 21 Oct to 1 Nov.

WINCHESTER GUILDHALL GALLERY

The Broadway, Winchester. Tel: 01962-843289. Fax: 01962-848299. Opening times: Tue-Sat 10-5, Sun & Mon 2-5.
Winchester Art Club, to 5 Oct.

WINCHESTER CONTEMPORARY ART

3a Great Minster Street, Winchester, Hampshire SO23 9HA. Tel: 01962-877601. Opening times: Tue-Sat 10-4.
Out of this World: contemporary figurative drawings; artists include Bill Clark, Anthony Eytan, Annabel Freud, Lucy Jones, Leon Kossoff, 7 Oct to 8 Nov.

THE SOUTH WEST

BATH ADAM GALLERY

13 John Street, Bath BA1 2JL. Tel: 01225-480406. Opening times: Mon-Sat 9.30-5.30. Contemporary British painting young & established artists working in a variety of media: fine 19th C and 20th C paintings.
William Selby: recent work, to 13 Oct.
Richard Cartwright: recent work, 18 Oct to 17 Nov.

BEAUX ARTS BATH

York Street, Bath, Avon BA1 1NG. Tel: 01225-464850. Fax: 01225-422256. Opening times: Mon-Sat 10-5. 20th C British art incl leading sculptures; also in London.
Artists of Fame & Promise: summer exhibition including work by Norman Adams, John Bellamy, Anita Klein, Patrick Barker, Ian Humphreys, Brian Hanscomb & others, to 16 Oct.
Jennifer McRae: new paintings; Patricia Volk: ceramic sculpture; Jill Fanshawe Kato: new ceramics, to 20 Oct.

HOLBURN MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pultney Street, Bath. Tel: 01225-466669. Fax: 01225-333121. Opening times: Mon-Sat 11-5, Sun 2.30-5.30. 18th C fine art & 20th C arts & crafts.
British Folk Art Collection (see Previews), 11 Oct to 14 Dec.

ROOKSMOOR GALLERY

31 Brook Street, Bath, Somerset BA1 2LN. Tel: 01225-420495. Contemporary original painting, sculpture and ceramics.
Autumn Exhibition featuring Norman Smith, Sue Wales and Leonard Creo, to 11 Oct.

ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Milsom Street, Bath BA1 1DN. Tel: 01225-462841. Fax: 01225-448688.
Edge of Madness: Sarajevo, a city & its people under siege - photographs by Tom Stoddart & Alastair Thain, to 11 Oct.
'Lifelines' by Melanie Manchot, 18 Oct to 7 Dec.
Camera Work: exhibition focusing on Stieglitz's New York journal (see Previews), 18 Oct to 25 Jan.

SIX CHAPEL ROW

Off Queen's Square, Bath BA1 1HN. Tel: 01225-337900. Fax: 01225-336577. Opening times: Mon-Sat 10-5.30. Contemporary fine and applied art.
From the Ocean Floor: drawings and stone carvings by Paul Mason (£250-£10,000), to 20 Oct.
From the River Bed: paintings, drawings & prints by Stephen Turner (£300-£3,000), 25 Oct to 24 Nov.

ST. JAMES'S GALLERY

9b Margaret's Buildings, Bath, Avon BA1 2LP. Tel: 01225-319197. Opening times: Mon-Sat 10-5.30. A craft Council selected gallery showing contemporary ceramics, jewellery and paintings including work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Harris, Kevin Hughes, David Kirk and Bob Brown.

VICTORIA ART GALLERY

Bridge Street, Bath, Avon BA2 4AT. Tel: 01225-319197. Opening times: Mon-Sat 10-5.30. A craft Council selected gallery showing contemporary ceramics, jewellery and paintings including work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Harris, Kevin Hughes, David Kirk and Bob Brown.
Telling Tales of Self, of Nation, of Art: 5 contemporary Indian woman artists, 27 Sept to 8 Nov.

BIDEFORD THE BURTON ART GALLERY & MUSEUM

Kingsley Road, Bideford, Devon EX39 2QQ. Tel: 01237-471455. Opening times: Sept: Mon-Sat 10-5, Sun 2-5, Oct: Tue-Sat 10-4, Sun 2-4.

James Ravilious: 'An English Eye' - a photographic record of rural traditions (touring exhibition from the Royal Photographic Society, Bath, in conjunction with Devon County Council), 6 Sept to 26 Oct.



Farmhouse Window Ledge, by James Ravilious, photograph.

BOVEY TRACEY THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, Bovey Tracey, Devon TR26 1LE. Tel: 01626-832223. Opening times: Daily 10-5.30. Changing exhibitions of the finest south-west crafts.

Roger Cockram: recent ceramics, to 5 Oct.

Wow! - mixed craft exhibition, to 5 Oct.

First Choice: makers specially chosen by the president and vice-president of the Guild, 11 Oct to 9 Nov.

BRISTOL GUILD GALLERY

66-70 Park Street, Bristol BS1 5JX. Tel: 0117-926 5548. Opening times: Mon-Sat 9.30-5, West Country art & crafts.

Creative work by pupils of St. Johns School, Worral Road, 4 Oct to 18 Oct.

Bristol Area Mental Health Arts Exhibition, 25 Oct to 15 Nov.

ROYAL WEST OF ENGLAND ACADEMY

Queens Road, Clifton, Bristol BS8 1PX. Tel: 0117-973 5129. Fax: 0117-923 7874. Opening times: Mon-Sat 10-5.30, Sun 2-5. **145th RWA Autumn Exhibition: oils, watercolours, prints, sculpture & architecture selected from open submission (from £50), 2 Nov to 19 Dec; sending-in 2 & 3 Oct.**

CHELTEMHAM BRIAN SINFIELD GALLERY

Compton Cassey House, Withington, nr Cheltenham, Gloucestershire GL54 4DE. Tel: 01993-830866. Fax: 01993-830707. Royal Academy and New English Art Club, **Jacqueline Williams NEAC, to 4 Oct.**



Morning Sunlight by Jacqueline Williams, oil, 48"x30".

JONATHAN POOLE AT COMPTON CASSEY HOUSE

Compton Cassey House, nr Withington, Cheltenham. Tel: 01242-890224. Fax: 01242-890479. Opening times: Open by appt - phone first. Contemporary printmaking, UK and international artists.

CHIPPING SODBURY CAROUSEL GALLERY

21a High Street, nr Bristol/Bath, Chipping Sodbury, South Gloucestershire BS17 6AE. Tel: 01454-312622. Opening times: Tue-Sat 10.30-5. Contemporary paintings and ceramics. Constantly changing stock of over 200 originals. Excellent selection of ceramics.

CIRENCESTER BREWERY ARTS

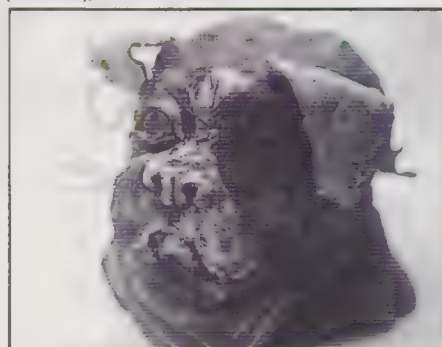
Brewery Court, Cirencester, Gloucestershire GL7 1JH. Tel: 01285-657181. Fax: 01285-644060. Opening times: Mon-Sat 10-5. Predominantly craft, also fine art & small shows.

Another Province: new work from artists/craftsmen of Chinese descent in all media and including Sharon Ting, Peter Chang and Nora Fok (from £150), to 1 Nov.

DARTMOUTH SIMON DREW GALLERY

3 Foss Street, Dartmouth, Devon TQ6 9DR. Tel: 01803-882911. Opening times: Mon-Sat 9-5.

Emily Stracey: new work in ceramics, textiles and drawing (£30-£300), 17 Oct to 4 Nov.



Long John Saliva by Emily Stracey, ceramic sculpture.

DORCHESTER GALLERY GILBERT

48 High West Street, Dorchester, Dorset DT1 1UT. Tel: 01305 263740. Opening times: Tue-Sat 10-4 & by appt. Contemporary ceramics, paintings & sculpture.

David Ralph-Simpson: new work - oils on canvas, to 4 Oct.

Sarah-Jane Selwood: new work - porcelain & stoneware bowls & vases, to 4 Oct.

Peter Eugene Ball: A Kind of Madness - driftwood sculpture, 14 Oct to 15 Nov.

EXETER GORDON HEPWORTH GALLERY

Hayne Farm, Sandown Lane, Newton St. Cyres, Exeter, EX5 5DE. Tel: 01392-851351. Ring for details and opening times.

ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY

Queen Street, Exeter, Devon EX4 3RX. Tel: 01392-265858. Fax: 01392-421252. Nearest station: Exeter Central and Exeter St. Davids.

Magic Movements: The World of Puppets Past & Present - exhibition of three centuries of international puppetry with accompanying performances & events, to 15 Oct.
From Pattern to Page: The New Look - a celebration of '50s style, to 29 Nov.

FALMOUTH FALMOUTH ART GALLERY

Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT. Tel: 01326-313863. Opening times: Mon-Fri 10-5, Sat 10-1, closed bank hols. Renovated gallery with permanent collection of historical & local paintings & works on paper; contemporary & historical shows.

Skin of ya teeth! - work by 20 artists from Kneehigh Theatre (£250-£1,000), to 18 Oct.

Maurice Sumray: A Retrospective - work by the British figurative painter, 25 Oct to 22 Nov.

HELSTON MULLION GALLERY

Nansmellyon Road, Mullion, Helston TR12 7HT. Tel: 91326-241170. Opening times: Wed to Sat 10-1, 3-5. Contemporary art and crafts of the Lizard Peninsula. Artists include: **Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth Parr, Joy Stokes, Mary Wastie.** Wood sculpture and furniture by **Roger Salomon**, ceramics by **Ken Blezard** and **Norman Underhill.**

PENZANCE NEWLYN ART GALLERY

New Road, Penzance, Cornwall TR18 5PZ. Tel: 01736-63715. Fax: 01736-331578. Opening times: Mon-Sat 10-5. Contemporary paintings, photography & crafts, coffee room. **Ghost Ships: two installations by Los Angeles-based artist Carl Cheng, relating to the plight of the fishing industry in recent years, 11 Oct to 8 Nov.**

SHERBORNE ALPHA HOUSE GALLERY

South Street, Sherborne, Dorset. Tel: 01935-814944, 01935-816717. Nearest station: Sherborne. Studio ceramics and contemporary paintings.

Phyllis Wolff: recent paintings, 18 Oct to 15 Nov.

James Campbell: ceramics, 18 Oct to 15 Nov.

ST. DOMINICK COTEHELE QUAY GALLERY

Sartash, St. Dominick, Cornwall PL12 6TA. Tel: 01579-351346. Fax: 01579-351222. Opening times: Wed-Sun 12-5. National Trust property, paintings and a variety of hand crafted works by West Country artists.

Autumn Exhibition: ceramics, paintings & prints, 4 Oct to 9 Nov.

ST. IVES PENWITH GALLERIES

Back Road West, St. Ives, Cornwall TR26 1NL. Tel: 01736-795579. Opening times: Tue-Sat 10-1, 2.30-5.

Penwith Society members' exhibition: painting, sculpture and ceramics, throughout Oct.

Margo Maeckelbergh: recent paintings, throughout Oct.

PLUMBLINE GALLERY

2 Bamoon Hill, St. Ives, Cornwall TR26 1AD. Tel: 01736-797771. Opening times: Mon-Sat 10.30-5.30. Contemporary art, ceramics and glass.

TATE GALLERY ST. IVES

Portmeor Beach, St. Ives, Cornwall. Tel: 01736-796226. Fax: 01736-794480. Opening times: Tue-Sun 11-5. Changing displays of the pre-eminent collection of 20th C. St. Ives painting & sculpture; contemporary exhibitions programme.

A Quality of Light: Roger Ackling, James Hugonin, Martina Kramer, Bridget Riley and Carol Robertson, to 2 Nov.

STROUD, STROUD HOUSE GALLERY

Station Road, Stroud, Gloucestershire GL5 3AP. Tel/fax: 01483 750575. Opening times: Tue-Sat 10-5. Changing exhibitions of exciting contemporary work: painting, sculpture, installation ceramics etc.

Contemporary Photography, 4 Oct to 1 Nov.

TAUNTON SOMERSET BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard, Taunton, Somerset TA1 1JL. Tel: 01823-274608. Fax: 01823-323112. Opening times: Mon-Sat 10-9pm. Contemporary artists, photographers & craftspeople connected to the south west.

Richard Tomlinson: Parrett Trail show, to 17 Oct.

TOTNES COOMBE FARM GALLERY

Dittisham, nr Dartmouth, Devon TQ6 0JA. Tel: 01803-722352. Fax: 01803-722275. Email: Rileyarts@aol.com. Nearest station: Totnes. Opening times: 10-5 daily, Sunday by arrangement. Contemporary fine art and craft. Prices £25-£6,000.

The Rileys at Home: paintings, prints, ceramics, mirrors & jewellery by Paul and Tina Riley, 29 Sept to 25 Oct.



Stormy Figeac by Paul Riley, oil, 1994 (£4,250)

SEYMOUR GALLERY

10 High Street, Totnes, Devon TQ9 5RY. Tel: 01803-864200. Opening times: Tue-Sat 10.30-4.30. Contemporary fine art including new emerging talent from the south west.

Gallery artists, to 4 Oct.

Jeanine de Waele: colourful free impressionistic paintings in mixed media, 7 Oct to 25 Oct.

WELLS SADLER STREET GALLERY

7a Sadler Street, Wells, Somerset BA5 2RR. Tel: 01749-670220. Opening times: Tue-Sat 10-5.30. Contemporary watercolours and other media and also old engravings and picture framings. Prices £100 to £1000.

Elizabeth Howe, Fiona Payne ARCA, Annabella Pieroni: new watercolours, oils & pastels, 14 Oct to 1 Nov.

EXHIBITION GUIDE LISTINGS INFORMATION

YEARLY ENTRIES:

£223.25 for text listing, £352.50 for text + image.

SINGLE ENTRIES:

£35.25 for text listing, £58.75 for text + image.

Art Review reserves the right to edit entries according to house style. We will do our best to return images but cannot accept responsibility for their loss or damage.

To list call Tara Clark on: 0171-236 4880.

CLASSIFIED

Classified Advertising Rates: £13.00 per single column centimetre; **Contact:** Tara Clark, Art Review, Hereford House, 23/24 Smithfield Street London EC1A 9LB Tel 0171 236 4880 Fax 0171 236 4881 (Deadline: Tuesday, 7th October 1997 for the November 1997 issue). Cancellation deadline 4 weeks prior to publication date.

ART TRANSPORT

ART TRANSPORT

BOOK SEARCH

CASTING SERVICES

Specialist Packers and Worldwide Shippers of Fine Art and Museum Exhibits



Tel: 0181 784 0100

Fax: 0181 451 0061

BOOK SEARCH SERVICE

Free - for out of print books on any subject. Send details of books required. Also, free catalogue of old and new books on art, architecture, antiques, garden history and design, sent by post worldwide.

Paisley Fine Books (A.R.),
17 Corsebar Crescent, Paisley, Renfrewshire
PA2 9QA Tel: 0141 884 2661

CASTLE Fine Art Foundry

Lost wax bronze casting service. Quality casting and finishing at competitive prices.

contact:
Chris Butler, Hill View,
Sandford, Oswestry,
Shropshire, SY11 4GX
Tel: 01691-610780



WORLDWIDE PACKING & SHIPPING SERVICES

Contact: Gerry Ward

Anglo Pacific International Plc
Standard Road London NW10 6DF

Tel: 0181 965 0667
Fax: 0181 965 4954

ARTISTS WANTED

ANGEL ISLINGTON

contemporary art exhibitions since 1984 monthly shows new artists always sought no hanging charge. 10% commission

The Angel Café Bar
65 Graham Street, Islington,
London N1 8LA
Telephone: 0171-608 2656

CASTING SERVICES

WARSTONE FOUNDRY

Lost Wax
Bronze Casting

For immediate attention please ring
0121 236 1946



FINE ART FOUNDRY LTD

Fine Art Bronze Casting
Welding - Patina Specialists
Contact: Henry or Jerry

1 Fawe Street London E14 6PD
Tel 0171 515 8052
Fax 0171 987 7339

To advertise

WHO DO YOU CALL?

Tara Clark
on 0171 236 4880

ART SERVICES



Tel: 0171 585 1801
Fax: 0171 223 0241

AIR-RIDE, INSULATED TRANSPORT
CLIMATE-CONTROLLED STORAGE
INSTALLATION, PACKING, SHIPPING

NATIONWIDE
SERVICE

ART MOVE Ltd, UNIT 3, GRANT ROAD, LONDON SW11 2NU

Artist sought to exhibit paintings, sculpture and ceramics at The Fairfax Gallery offering over 60 linear metres of hanging space in three galleries.

The gallery holds both thematic and solo exhibitions on a monthly basis.

Please send 8 - 10 slides or transparencies and a relevant CV with S.A.E. to
THE FAIRFAX GALLERY
23 The Pantiles, Tunbridge Wells
Kent TN2 5TD

ART SERVICES



UNIT 7 BRUNEL COURT
ENTERPRISE DRIVE
OFF STATION ROAD
FOUR ASHES
WOLVERHAMPTON
WV10 7DF

- ART AND CRAFT TRANSPORT
- THROUGHOUT BRITAIN
- WEEKLY TRIPS TO LONDON AND SCOTLAND
- CLOSE CONTROL STORAGE
- PACKING AND SHIPPING
- CASE AND PLINTH CONSTRUCTION
- EXHIBITION HANGING
- SCULPTURE HAULAGE AND INSTALLATION

TEL: 01902 791797 FAX: 01902 790687

LS SCULPTURE CASTING

Casting in bronze resin and fibreglass and sculpture related services.

Southfield Farm,
North Lane,
Weston-on-the-Green,
Bicester, Oxon OX6 6RG
Tel: 01869 350904

CASTINGS

produced in bronze, resin and all other mediums. We are a small foundry based in the heart of the Midlands, supplying bronze works of art to internationally renowned clients as well as the amateur sculptor.

No job is too large or small. So if you have a casting requirement please call us for more information.

CASTECK LTD
Unity Works, 42 Victoria Street
Hockley, Birmingham B130E
Tel: 0121 233 1334
Fax: 0121 523 7469

FOUNDERS OF FINE ART SINCE 1848

- Enlarging
- Casting
- Patination
- Installation



Morris Singer Limited
Bond Close, Kingsland,
Basingstoke, Hants RG24 OPT
Tel: 01256 24033
Fax: 01256 844565



NAUTILUS

The Fine Art Foundry
Swinborne Drive
Springwood Industrial Estate
Braintree Essex CM7 2YP

Call Paul on 0181 692 1309
or 01376 343222

CASTING SERVICES

THE FIRST NAME IN CASTINGS



PRECIOUS METAL
JEWELLERY CASTERS TO THE TRADE
CHARMS • CROSSES • PENDANTS • EARRINGS • BROOCHES
BRACELET PARTS & ALL TYPES OF RINGS

We are one of the leading casters in Europe and as such can offer manufacturers the full benefit of our wide experience. We have a vast range that is forever growing and can include among our many satisfied customers some of the largest manufacturing jewellers in the country. If you have a casting problem bring it along to us. We give you our "guarantee" as below:

- PERSONAL ATTENTION AT ALL TIMES • EXCELLENT DELIVERY 7-10 DAYS
- TOP QUALITY PRODUCTS IN 9K, 14K, 18K, 22K OR SILVER - BRASS - BRONZE
- FIRST CLASS SERVICE • CUSTOMERS OWN PATTERNS HONOURED

Many hundreds of our own patterns are available. We can supply metal, or customer's own metal is acceptable. Don't just take our word for it - give us a ring and our technical representative will be happy to call and discuss your requirements.

REGULAR DELIVERIES
BIRMINGHAM - LONDON - EUROPE
TRADE & EXPORT

MICHAEL HOUSE, 48 CARVER STREET, BIRMINGHAM B1 3AS
Telephone: 0121-233 2266 Fax: 0121 233 9731

BURLEIGHFIELD ARTS SCULPTURE CASTING STUDIOS

Bronze, Aluminium and
Precious Metals
Lost Wax
Sand Piece Mould

Loudwater, High Wycombe,
Bucks, HP10 9RF

Tel: 01494 521341 Fax: 01494 461953

Visit our Gallery
[HTTP://WWW.Polestarttd.com/sculpture/](http://www.Polestarttd.com/sculpture/)

meridian sculpture foundry ltd

for expertise & quality
lost wax & sand casting
in bronze, cast iron & pre-
cious metals

The Arches • Consort Rd,
London SE15
Tel: 0171-639 2553
Fax: 0171-277 9486

LUNTS Castings Limited

Lost Wax Casting in Bronze, Brass, Silver & Gold



Lunts have been casting in a variety of metals for more than 100 years - the skills are handed down. Our foundations were built on sand casting techniques, but in 1946 Lunts pioneered a revolution.

We were the first foundry in the country to translate the tradition of sand casting into the versatility and precision of lost wax.

Our skills encompass mould making and most forms of finishing. Lunts are the COMPLETE CASTERS for any application requiring attention to detail at an affordable price.

Lunts Castings Ltd
Middlemore Road, Birmingham B21 0BJ
Tel: 0121 551 4301 Fax: 0121 523 7954



Beltane Studios Ltd

Finest quality lost wax casting
and sculpture services from
repair and restoration to
original artwork.

2 SOONHOPE FARM HOLDINGS,
PEEBLES, BORDERS, SCOTLAND EH45 8BH
TEL: 01721 724888

Bronze Age



SCULPTURE FOUNDRY

FINE ART CASTING USING
CERAMIC SHELL PROCESS

• ISLAND ROW • LIMEHOUSE
• DOCKLANDS • LONDON E14 7HY
TEL: 0171 538 1388
FAX: 0171 538 9723

Fiorini Ltd

(R. Fiorini & J. G. Fiorini)

Art Bronze Founders

FINE ART CASTING 7 PETERBOROUGH MEWS
Tel: 0171-736 3435 PETERBOROUGH ROAD
VAT NO. 226 8392 45 FULHAM SW6

FRAMERS

ART & SOUL framing for artists

- box frames • plain woods •
 - staining • acid-free mounts •
 - QUALITY • CHOICE • VALUE •
- phone for details/booklet
• 0171 263 0421 •

G14, Belgravia Workshops,
157 Marlborough Road, London N19



FINE ART PRINTERS

POSTCARDS GREETING CARDS POSTERS CATALOGUES REPRODUCTIONS

THE MOST COMPETITIVE
ALL-INCLUSIVE PRICES
AVAILABLE

RANELAGH

COLOUR PRINTERS

0171 435 4400

PARK END SOUTH HILL PARK
LONDON NW3 2SG

CHRISTMAS CARDS

POSTCARDS

REPRODUCTIONS

POSTERS

CATALOGUES

GREETING CARDS

TOP QUALITY COLOUR PRINTING AT
REALISTIC PRICES FOR THE ART COMMUNITY.
Phone for our FREE SAMPLE PACK
(01229) 885361 or fax (01229) 885348

ABACUS

(COLOUR PRINTERS) LIMITED
LOWICK HOUSE, LOWICK, NR. ULVERSTON, CUMBRIA LA12 8DX

NO COMPROMISE ON QUALITY

FINE ART PRINTERS

FINE ART PRINT & DESIGN

7 ART CARDS

1-2 Great Chapel St SOHO-LONDON W1V 3AG

0171 - 437 1533
0171 - 437 1544
FAX 0171 - 437 1542

Henri Matisse

- Postcards
- Greeting Cards
- Invitations
- Catalogues
- Posters

FINE ART PHOTOGRAPHERS

PHOTOGRAPHER

Artists • Galleries • Publishers • Studios & Insurance Work

STUDIO OR YOUR LOCATION

Paintings • Sculptures • Bronze • Silver • Crystal

COLLECTION SERVICE

Experienced and very competitive

NO CHARGE if not satisfied!

Tel: RAY JOEL on 0121 236 1131

Mobile 0402 821384

PHOTOGRAPHY

To help artists, galleries, publishers.

Studio location, miniatures to murals.

Sculptures, furniture, jewellery.

Transparencies, prints and duplicates.

Experienced, competitive prices.

John R Simmons
Battersea 0171 622 0448

GALLERY SPACE FOR HIRE

SOAR GALLERY FOR HIRE

Two interconnecting rooms 250 sq. feet each. Large picture window. Part of established picture framers so always attended.

For details contact:

C.D. Soar & Son, 4 Launceston Place, London W8 5RL

Tel: 0171 - 937 1602

AVAILABLE FOR RENTAL

Galleries One (700sq ft) and Two (640sq ft)

Hanover Galleries,
11/13, Hanover Street,
Liverpool, L1 3DN
Tel: 0151-709 3073

Details from gallery administrator

PRICES START
AT £150 PER WEEK

PRICE INCLUDES MAILING LIST.

NO COMMISSION

For details please contact...

THE MARKOVITCH GALLERY
108A Boundary Road, St. Johns
Wood, London, NW8 0RH
Telephone 0171 372 1333

INTERNET SERVICE

www. **pointbox** .co.uk

Internet access for artists

Exhibit your work to the world!
First 20 portfolios free in test phase

Call 01962 875422 for info pack.

PRINTMAKING MACHINERY SUPPLIERS

rollaco

Etching presses

Brass framed hand rollers

Printmaking materials and tools

Toray printing plate

Pin rollers

Details from:

Rollaco, 72 Thornfield Road
Middlesbrough, Cleveland, TS5 5BY
Tel: 01642 813785

SECONDHAND ART BOOKS

ART REFERENCE

OUR WIDE-RANGING
CATALOGUES OF SECONDHAND
ART BOOKS ARE
ISSUED QUARTERLEY

CATALOGUE SUBSCRIPTION £1

DECORUMBOOKS (AR)
24 CLOUDESLEY SQUARE
LONDON N1 0HN

SCULPTORS' EQUIPMENT, TOOLS & MATERIALS

Sculptors' TOOLS ~ MATERIALS STUDIO EQUIPMENT

carving tools for wood & stone
modelling tools, clays, waxes,
special plasters, silicone rubbers
latex, alginate, gelflex, resins, fillers
sculpture videos & books,
modelling & carving stands

established over 100 years

send 5 x 1st class stamps for catalogue

TIRANTI

70 High St, Theale, Reading RG7 5AR
Tel: 0118 930 2775 Fax: 0118 932 3487
8.30-5 Mon-Fri, Sat 9.30-1
LONDON SHOP: 27 Warren Street, London W.1.
Tel: 0171 636 8565
9-5.30 Mon-Fri, Sat 9.30-1

MasterCard ~ Visa ~ Switch

TAYLOR MCKENZIE Design Consultants Ltd



concept and design of

brochures, art catalogues, posters

and interactive displays.

For more details or an interactive portfolio disk

please call 0171 250 4150

58 CHARLOTTE ROAD LONDON EC2A 3QT

Tel: 0171-613 3130 Fax: 0171-613 5773

e.mail: tmck@taylor-mckenzie.co.uk

Clients include: Art Review Magazine, Arts Admin, ACT Financial Systems, Royal Mail, The Place Theatre, Willis Corroon



© Patrick Heron 1997, All Rights Reserved DACS.

Patrick Heron, *Horizontal Stripe Painting: November 1957 - January 1958, 1957-8*

Thanks to BP, you can now see a brightly coloured Heron at the Tate.

Since 1990 BP has enabled the Tate to hang New Displays in each of its rooms and so help you discover more of the Gallery's masterpieces.

And this year to celebrate the Tate's 100th birthday the Gallery has chosen and is highlighting 100 influential works as part of the Centenary Displays.

For instance this colourful abstract by Patrick Heron is on show right now. He

explained that with these startling and intensely hued strips he was freeing colour from shape so it acquires a purely visual reality of its own.

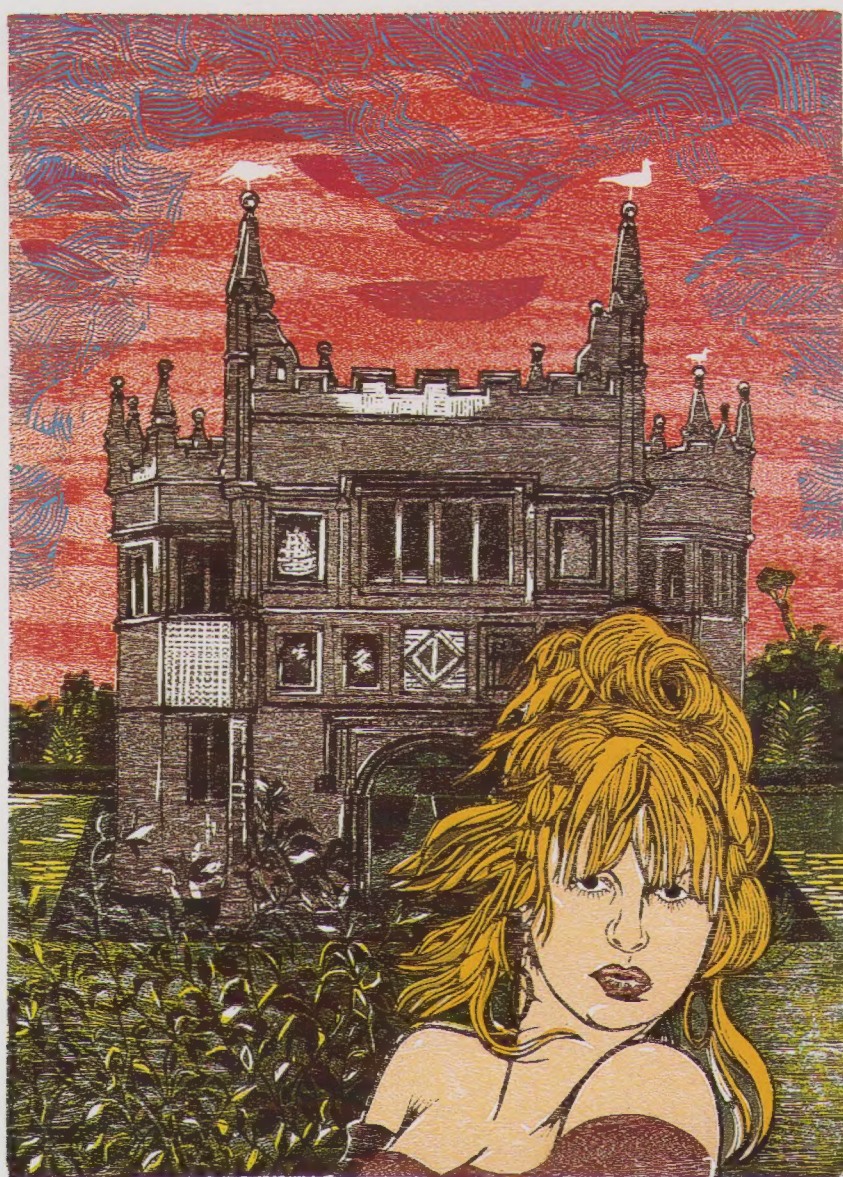
So, thanks to BP, there's a sensational Heron in the Tate. Why not swan along and see it?



Rigby Graham



WOODCUTS



37/40

Rigby Graham

£450

LANHYDROCK Lanhydrock gatehouse near Bodmin in Cornwall. The birds are sitting on the balls of the finials. Edition of 30. Ten colours, 21 x 15 inches.



GOLDMARK GALLERY

Uppingham, Rutland LE15 9SQ Tel: 01572 821 424.

John Piper wrote "I have known Rigby Graham and have admired his work for a good many years. He has an unusual and indeed enviable capacity to make romantic and dramatic images out of 'simple' scenes.

He's a real graphics man, and that would nail him down and mark him out, were he not such a good landscape painter and draughtsman, too."